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DOCTOR WHO
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9 MISSING EPISODES FOUND!
THE DAY OF THE DOCTOR!
INSIDE!

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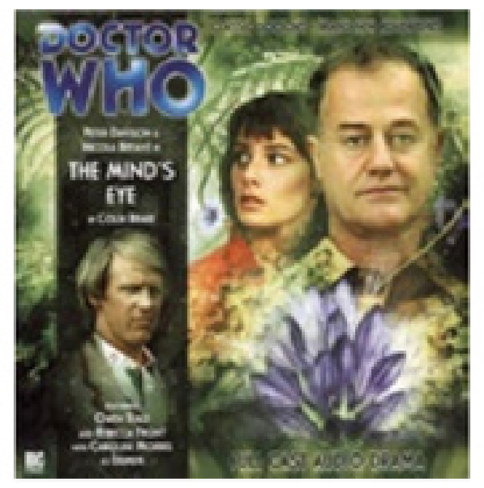

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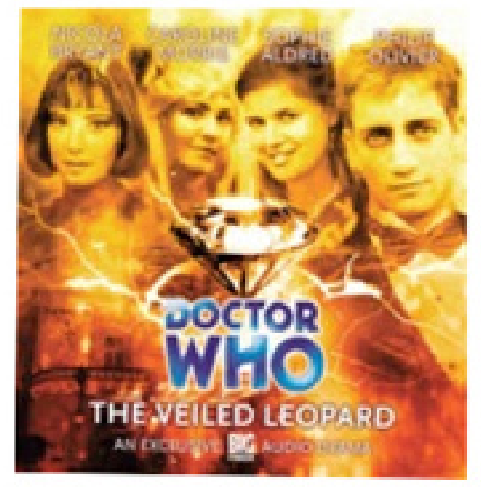

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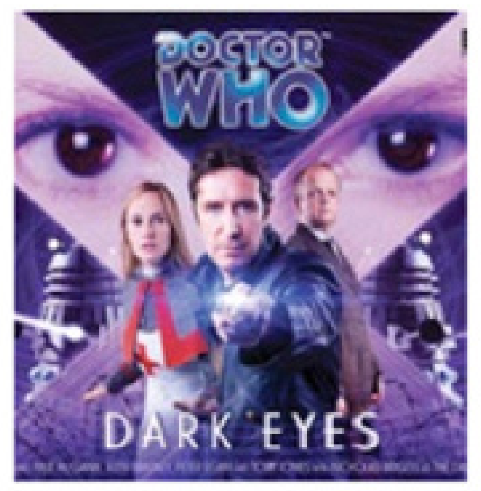

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Mission of the Viyrans was originally included on the CD of the adventure *The Mind's Eye*. *Urgent Calls* was originally included on the CD of the adventure *I.D.*

BBC
DOCTOR WHO MAGAZINE

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Thanks this issue to: Chris Allen, Alan Barnes, Natalie Barnes, Jason Baron, Jeremy Bentham, Ken Bentley, Lee Binding, David Bradley, Nicholas Briggs, Craig Cabell, Chris Chapman, Stef Coburn, Joan Coburn-Moon, Jenna Coleman, Gavin Collinson, Paul Condon, Aidan Cook, Paul Cornell, Michael Cregan, Peter Crocker, Stuart Crouch, Russell T Davies, James DeHaviland, Albert DePetrillo, Terrance Dicks, John Dorney, Barnaby Edwards, Andrew Englefield, Emma Finlay, Matt Fitton, Carole Ann Ford, Mark Gatiss, Jamie Glover, James Goss, Claudia Grant, Scott Gray, Toby Hadoke, Jason Haigh-Ellery, Daniel Hall, Scott Handcock, Derek Handley, Marcus Hearn, Clayton Hickman, Chris Hicks, Frazer Hines, Francine Holdgate, Peter Howell, Will Howells, Waris Hussein, Chris Johnson, Joseph Lidster, Tom MacRae, Stuart Manning, Brian Minchin, Steven Moffat, Jonathan Morris, Matt Nicholls, Jonjo O'Neill, Ingrid Oliver, Jason Onion, Jenni Pain, Mary Peach, Nicholas Pegg, Jemma Powell, Simon Power, Emma Price, Jemma Redgrave, Justin Richards, David Richardson, Gareth Roberts, Steve Roberts, Eddie Robson, Edward Russell, Gary Russell, William Russell, Jim Sangster, Robert Shearman, Caroline Skinner, Matt Smith, Paul Spragg, Dan Starkey, Michael Stevens, Ed Stradling, David Tennant, Paul Vanezis, Nick Wallace, Deborah Watling, Anneke Wills, Marcus Wilson, BBC Wales, BBC Worldwide and bbc.co.uk

This issue is respectfully dedicated to anyone who has ever appeared in, contributed to, or simply enjoyed *Doctor Who* – but particularly those who are no longer with us to celebrate this golden anniversary. We particularly remember Verity Lambert and Sydney Newman, and the first three Doctors – William Hartnell, Patrick Troughton and Jon Pertwee.

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Subscriptions See page 2

Doctor Who Magazine™
Issue 467 Published November 2013 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2013. *Doctor Who* logo ™ & © BBC 2012. Daleks © Terry Nation. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

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LETTER FROM THE EDITOR

Well, here we are – this is THE BIG ONE!

My God, it feels like we've been counting down to the 50th anniversary for a millennia. But here it is at last! And now the moment has finally arrived, I'm struggling to think what words could possibly do justice to this incredible television programme.

So while I ponder that, let me run through a few things that we have in store for you this issue. If you're reading these words, you've presumably already torn open the outer envelope to discover the 12 collectors' cards, and our special bonus mini-magazine. Alas, **DWM** wasn't around for the first 16 years of *Doctor Who*'s life, so we've had a bit of fun and pretended what it might have been like if the magazine had launched back at the very start of the show. It's all a bit tongue-in-cheek, but we hope you find it fun. There are also nine *Doctor Who* audio downloads for you to take advantage of, thanks to our chums at Big Finish Productions. Just flick back a page to see how to take advantage of this special offer.

Elsewhere in these pages, you'll find coverage of the two big TV productions that celebrate the anniversary – *The Day of the Doctor* and *An Adventure in Space and Time* – both of which promise to be nothing less than spectacular. Laughter and tears are guaranteed. Also, just to show that there are always new things to learn about *Doctor Who*'s history, we've tracked down the original draft scripts of the very first episode, *An Unearthly Child*, and presented an extraordinary look at what might have been, as well as finding out about one of the programme's unsung heroes – its very first writer, Anthony Coburn.

Oh, and there's the comic strip! And the lovely old Watcher! And some old friends returning to these pages after too long an absence. And *The Five Doctors*! And... oh, just dive in, please. We hope you like it all.

But what *can* I say about this wonderful, barmy old show? Well, I just want to say thanks. Thank you, *Doctor Who*. Thanks to you, I've met the most amazing people, and I've had the time of my life. You have more than just entertained me. You've genuinely enriched my life. And, dear faithful reader, I think that's true for you too, isn't it?

Happy birthday, Doctor.
We love you.

Tom

PRODUCTION NOTES

Showrunner Steven Moffat is joined on his page by someone from his past...

DOCTOR WHO
THE FIVE DOCTORS

"Great balls of fire!"

"This is like those cynical, ratings-grabbers where they bring two iterations of the same thing together and pretend it's funny. Oh."

So here it is – well, very nearly. The 50th anniversary! Sitting here, typing, I've no idea what secrets have snuck out, but I'm hoping none at all. However I'm guessing someone somewhere will have written words very like these: 'the traditional multi-Doctor Anniversary Special'. You might even have written those words yourself. Or daubed them on the side of your house. Or gouged them into your neighbour's lawn. (Hell, let's *all* do that.)

But here's a thing. Here's a point I've been meaning to make. Can something really be called a tradition if it's only happened once before? Ha!! You stand amazed, slightly indignant, and full of pedantry, if such things can be conveyed through the medium of stance. Yeah, well check it out. Race to the groaning bookshelf in your spare room where your Significant Other makes you hide your embarrassing *Doctor Who* Fact Books (just me?) and confirm it to be so. Of all the Multi-Doctor stories only *The Five Doctors* was anything to do with an anniversary. I know what you're thinking, but no! *The Three Doctors* – contrary to fan myth – was shown almost a year before the tenth anniversary and had nothing to with it! So there. Dull But True Fact alert. Now pop back to the kitchen before your Significant Other finds you up here again. Or your Mum.

If I was going to be even more pedantic, I'd point out that *The Five Doctors* was shown on the 25th of November and therefore missed the anniversary altogether! Except, erm, in America (more below, on this shocking story).

So. This November, enjoy *Doctor Who*'s one and only British Anniversary Special.

... No? Oh, okay.

I mentioned my fear of spoilers above. Well in 1983, do you know what they did? What tiny little error they made? They accidentally published THE WHOLE NOVELISATION several days before broadcast. And fans like me – and that's *you*, don't kid yourself – were completely unable to resist reading the whole thing instantly, while still in the queue at WH Smith. Oh I couldn't turn those pages fast enough. It's the only time I've actually *inhaled* the plot of a book!

Now you're probably thinking that spoiler-wise this knocks the spots off ACCIDENTALLY DELIVERING BLU-RAYS OF THE TOP SECRET SEASON FINALE TO 200 COMPLETE STRANGERS IN AMERICA (I'm still not over it).

Well you're wrong. I'll tell you what knocks the spots off ACCIDENTALLY DELIVERING BLU-RAYS OF THE TOP SECRET SEASON FINALE TO 200 COMPLETE STRANGERS IN AMERICA (I'm still very much working through it).

In 1983 the *Doctor Who* 20th Anniversary Special was transmitted in America first. Yes, read those words again, it's *true*. The Americans got our Anniversary Special two sodding days before us!

I'll tell you what – them classic *Who* producers didn't half pander to the American market. I swear, that sort of thing would never happen today. Unless one day it accidentally does, in which case it's perfectly fine. For now we'll just stick to ACCIDENTALLY DELIVERING BLU-RAYS OF THE TOP SECRET SEASON FINALE TO 200 COMPLETE STRANGERS IN AMERICA.

But hang on, just a moment. This column is BORING. It's just a creaking succession of dull and useless facts, like that shelf in your spare room. What's happened to this page?! It used to be full of fun and anecdotes and wit! Frankly, it's giving me a twinge of cosmic angst. Oh, now great chunks of my past are detaching themselves like melting icebergs – there's nothing worse than wind, is there?

But what's this? A slightly unconvincing video effect is flickering across my lawn (and Terrance promised a tumbling obelisk in the book, the filthy liar!). What is coming to visit? What ancient evil is returning? What now emerges from the shades of the past?

No!! No, he said it was all mine now, he promised. It can't be him. It can't be .... *you!!*

What? But... How? What?? Hello. Russell T here. One minute I was happily riding Bessie, which was as much of a shock to me as it was to her, when all of a sudden, this black triangle comes spinning along, upgrades itself to a Mr Whippy ice cream which is really impressively different, and whisks me away! And now I find myself... where?

Wait a minute. I know this place. That heading. That typeface. The lack of illustration because someone can't deliver his copy on time. It's *Production Notes*! I'm back! Again! But this is ridiculous, look, Steven's here too, on the same page. This is like one of those cynical, ruthless ratings-grabbers where they bring two iterations of the same thing together, and pretend it's funny and exciting just to boost the... Oh. Wait. Ah.

Great to be here.

Fifty years, eh? Thirty years since I too bought that silvery *Five Doctors* paperback. I'm still waiting for the deleted scene of Susan walking through a Dalek-torn London, clearly on her way to some *'Allo 'Allo* cosplay. And now, this year, all sorts of brilliant things! I got very excited when I heard some missing episodes had been found. Although I thought they were Steven's. But I can actually remember, way back in 2003 or so, calculating ahead and realising that the 50th would fall on a Saturday. And then I thought, naah, we'll never get that far. Seriously, it didn't seem remotely possible. Who'd have believed it? And as always, *Doctor Who* keeps rewarding us in ways we can never expect. For me, the greatest joy of this anniversary so far has been that magnificent *50 Years of Doctor Who* trail. I was expecting various Doctors and Daleks, but all of a sudden, on primetime BBC One... there was Lis. Oh! Sarah Jane Smith, as beautiful as ever, right at the heart of the celebration. It took my breath away. How kind of this production team, how lovely, to remember her like that.

As for 23 November itself, I can't get to the celebrations in London, so I'll be doing what I did for the 40th. Going round to Phil Collinson's, for our very own *Doctor Who* festival. Last time, he got so drunk he fell into his own fireplace. Many years later, Steven adapted this anecdote into his Series Two masterpiece, and Phil receives £7.50 every time it's shown. But we've been arguing over this year's playlist for months, now – I vote *Timelash*, *The Satan Pit* and the TARDIS scene with Sao-Til from John Barrowman's *Tonight's the Night* – but this year the whole thing will be topped off with a brand-new 3D spectacular! Think back to that quiet little 40th. Could we ever have imagined *this?* Really, even those who dared to dream of a glorious return could never have dreamt on this scale. *Doctor Who*: it outdid our wildest fantasies. Not bad for 50, eh?

What? No! The triangle! The cone! So soon? Farewell, faithful reader. Ooh it's dizzy in here, it's worse than that perspex thing I had last time. Is that why Time Lords wore big collars? So they could look at their bizarre transport devices and say, no, I'll never get in, I'll go by Time Ring, thanks. Even Kartz and Reimer gave themselves a nice little seat. Oh! I'm off!

Spin, spin, spin, whee, bye bye!

Well, that was a bit disappointing. I was hoping for one of the classic producers. **DWM**

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Celebrate 50 years of *Doctor Who* with the eleven Doctors!

Anniversary celebrations begin all over the world!

As *Doctor Who*'s 50th anniversary on 23 November 2013 approaches, the Doctor is not only taking over TV around the world – but cinemas too!

The 50th Anniversary Special *The Day of the Doctor* will be broadcast on BBC One on the evening of Saturday 23 November, and simulcast all over the globe. The Special – which will also be broadcast in 3D for those with compatible televisions – starring Matt Smith, David Tennant, John Hurt, Jenna Coleman and Billie Piper will be seen in at least 75 countries at the same time as the UK, including the USA, Canada, Australia, Germany, Russia, Nigeria and Argentina. If that wasn't enough, cinemas worldwide will be holding 3D screenings of the bumper-length Special on the anniversary evening. Tickets went on sale at the end of October, and countries holding cinema screenings include the UK, USA, Australia, New Zealand, Germany and Russia.

The anniversary night broadcast and screenings of *The Day of the Doctor* are the culmination of a bonanza selection of special programmes devoted to *Doctor Who* across the BBC in the run-up to 23 November.

One week before the big day, there will be a special mini-episode, *The Night of the Doctor*, broadcast on the red button and online. Writer Steven Moffat tells **DWM**, "On the eve of his great adventure, the Doctor goes to the aid of a crashing spaceship, with extraordinary consequences! The 50th Anniversary Special starts here. This is our most ambitious mini-episode yet, and it's more than just an add-on – this is where the story really starts. As everyone knows, *The Day of the Doctor* features no less than three Doctors – Matt Smith, David Tennant and the mysterious incarnation played by John Hurt. Only one of them appears in *The Night of the Doctor*. But which one?"

There will also be a second mini-episode connected to the Special, called *The Last Day*, which will also appear on the forthcoming DVD and Blu-ray of *The Day of the Doctor*, due to be released on 2 December.

Meanwhile, there are plenty of other programmes across the BBC celebrating 50 years of the series. The BBC Two drama *An Adventure in Space and Time* transports audiences back in time to show the trials and tribulations faced by the original pioneering cast and crew of *Doctor Who* in 1963. Written by Mark Gatiss, and starring David Bradley, Jessica Raine, Sacha Dhawan and Brian Cox, you can read **DWM**'s behind-the-scenes coverage of the production on page 28.

Brian Cox meets the Doctor!

Also on BBC Two in the week before the anniversary, Professor Brian Cox – who cameoed as himself in 2012's *The Power of Three* – will give a lecture exploring the real science behind the Doctor's adventures in *The Science of Doctor Who*, which includes a special scene featuring Matt Smith as the Doctor meeting Brian! Also on BBC Two, a special edition of *The Culture Show* hosted by Matthew Sweet – *Me, You, and Doctor Who* – will delve into the cultural impact of the series.

Over on the CBBC Channel, *12 Again* features Sylvester McCoy (the Seventh Doctor), Neve McIntosh (Vastra), Dan Starkey (Strax) and Louise Jameson (Leela), while *Blue Peter* will devote special editions to the Doctor – and Matt Smith might pop in to say hello to the gang.

Radio programmes include Radio 1's *The Story of Trock* (Monday 18 November), a history of 'Time Lord rock', with interviews and songs; Radio 2's *Who is the Doctor?* documentary (Thursday 21 November) covering the entire history of the show and a special edition of David Quantick's *The Blagger's Guide;* and Radio 4-Extra's mammoth three-hour examination of the series' origins in *Who Made Who?*.

First Director for 2014!

■ As champagne corks pop around the world to toast the Doctor's half century, pre-production proceeds on the next series, due to air in 2014 and featuring Peter Capaldi in his first adventures as the Twelfth Doctor. Although details of writers (besides Steven Moffat) are yet to be confirmed, the first director for the Twelfth Doctor has been revealed as Ben Wheatley. Ben is an award-winning British film and TV director, best known for his films *Kill List*, *Sightseers* and *A Field in England*. On television, he directed Series Five and Six of the BBC Three sitcom *Ideal*. Ben will be directing at least two episodes of the next series of *Doctor Who* in the New Year.

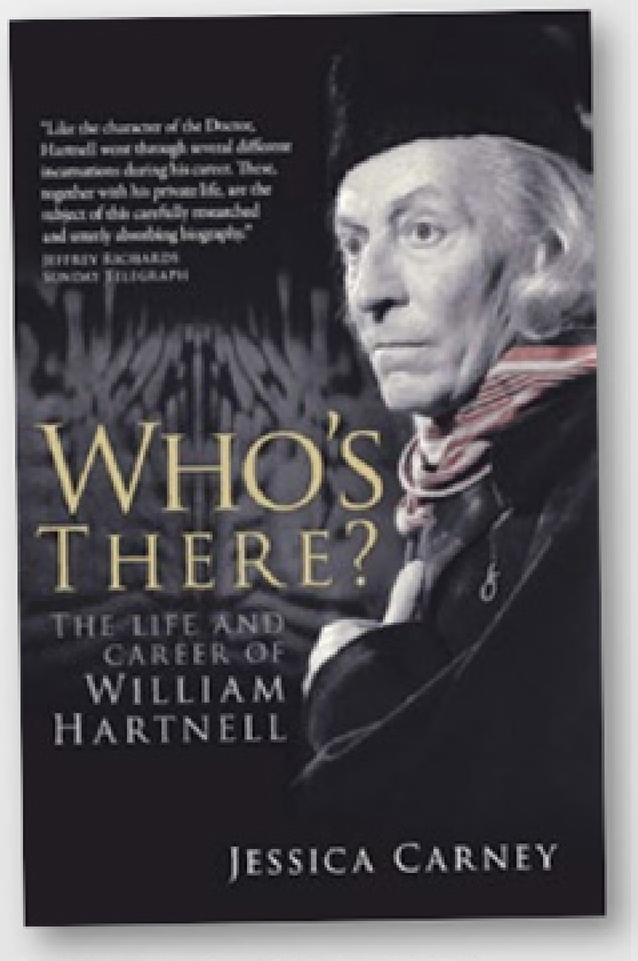
Royal Approval

Select members of the cast and crew of *Doctor Who* past and present have been invited to Buckingham Palace by the Countess of Wessex, for a 50th birthday party in honour of the programme. The event will be held on 18 November, five days before *Doctor Who*'s birthday on 23 November.

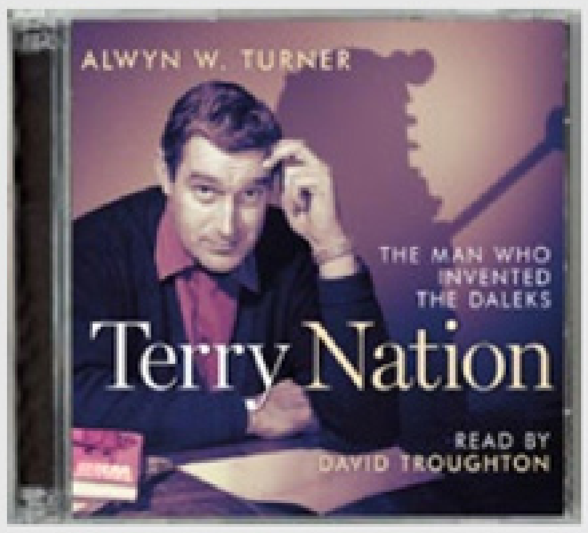
Digital DWM

In addition to the regular print edition, **Doctor Who Magazine** is now available as a digital mag for tablets and smart phones, at a regular price of £3.99. Please note that the 16-page mini-magazine and art cards that come with **DWM** 467 are not featured digitally. The digital edition is available from Apple's App Store, and issues will be published on the same day as the print editions.

Hartnell and Nation



Fantom Films has two new releases out this month. *Who's There?* by Jessica Carney, originally published in 1996, is an updated edition of the biography of her grandfather, the First Doctor William Hartnell. This fascinating account of the life of the original Time Lord will be released in hardback in November, priced £19.99. Available now is an abridged audiobook version, read by Anneke Wills, who played Polly in *Doctor Who*, opposite Hartnell.



Also available now is an audiobook of *The Man Who Created the Daleks,* Alwyn W Turner's biography of Terry Nation, the scriptwriter who brought the Daleks to *Doctor Who*. Read by David Troughton, the four-CD set is priced at £14.99. Both titles are available to order from *www.fantomfilms.co.uk*

Tom Baker & Lalla Ward are reunited on audio!

Tom Baker, Lalla Ward and John Leeson will return to the characters of the Fourth Doctor, Romana and K9 for a run of new full cast audio productions with Big Finish.

Tom Baker...

"We are obviously thrilled," says executive producer Nicholas Briggs. "It's so exciting to be able to tell stories from another era of *Doctor Who* that we all love, with characters that worked so brilliantly together on screen. The Doctor and the Second Romana had such a lovely dynamic – two equals, out exploring and having fun with the universe. There's a lovely, unique spirit in their stories."

The trio will make their Big Finish début together in January 2015, with the launch of a box set called *The Fourth Doctor... by Gareth Roberts*. Gareth, of course, is now best known for his scripts for TV *Doctor Who* and *The Sarah Jane Adventures*, with acclaimed stories including *The Shakespeare Code*, *The Lodger* and *Closing Time*.

"These will be adaptations of the *Missing Adventures* novels that Gareth wrote for these characters," says producer David Richardson. "I read *The Romance of Crime* and *The English Way of Death* about a year ago, and completely fell in love with them. It had struck me that they would make great audio stories, and so when this team came aboard we approached Gareth for the rights to make them.

"*The Romance of Crime* is an outer-space story set on a futuristic prison where the executed criminal Xais returns to wreak revenge. *The English Way of Death* is set in 1930, where an evil creature named Zodaal threatens the future of the world.

"These stories have now been recorded, and they felt very special. John Dorney faithfully adapted them as four-part stories, and the guest casts are wonderful – Terrence Hardiman [Hawthorne in 2010 TV episode *The Beast Below*] is phenomenal as the evil Stackhouse, and wait until you hear Michael Troughton as flamboyant artist Stokes..."

Big Finish also hopes at a later date to adapt Gareth's novel *The Well-Mannered War*, thus completing his trilogy of Fourth Doctor novels.

... back on audio with John Leeson and Lalla Ward!

"And that's not all," says David. "Tom, Lalla and John have already started recording Season Five of *The Fourth Doctor Adventures*, which will be released in 2016. The run of eight stories will take them to 1960s London, Budapest, alien worlds... and complete a story arc that started some time ago..."

Gareth Roberts adapts Douglas Adams' City of Death!

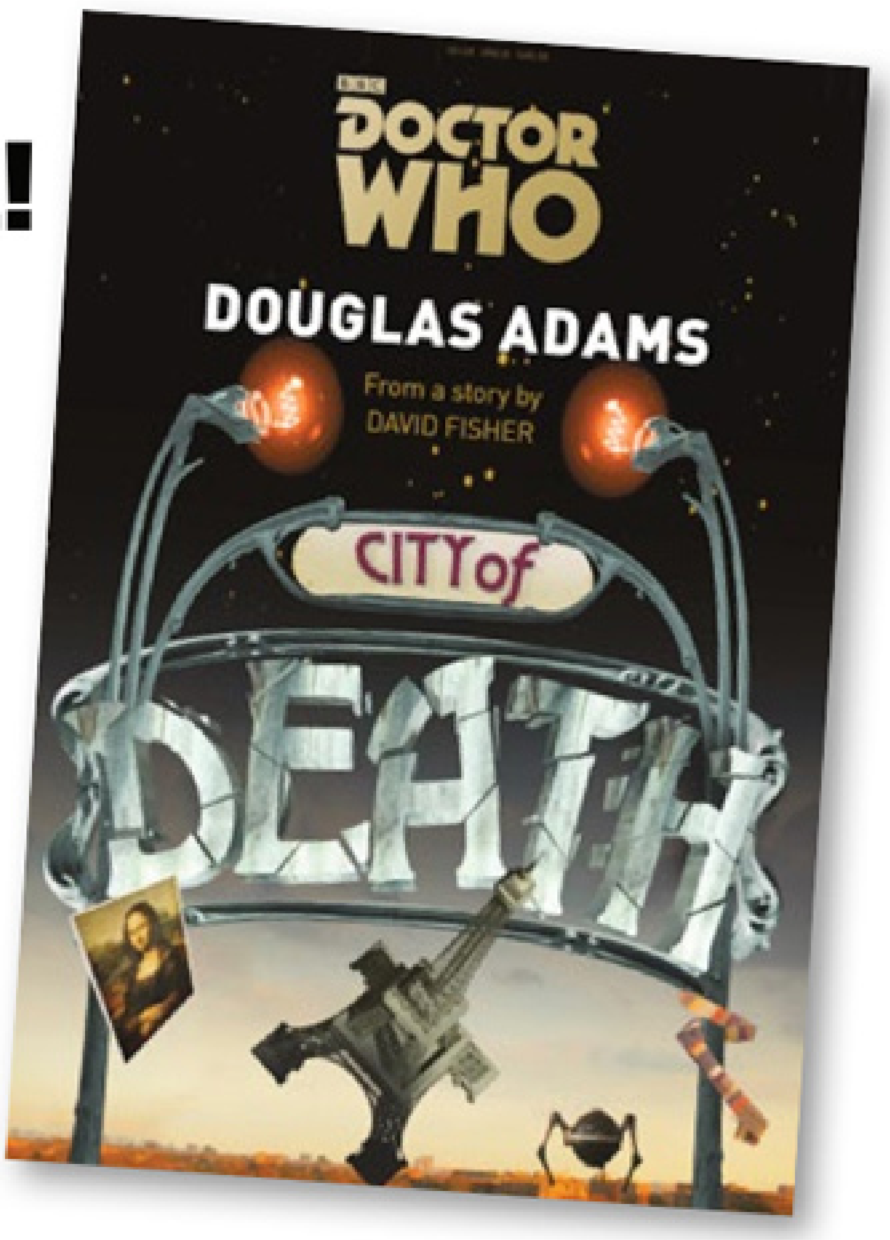
Douglas Adams' hugely popular Fourth Doctor TV story *City of Death* is set to be novelised in 2014, BBC Books has announced.

The story is one of only four twentieth-century TV stories never to have been published in book form. *Doctor Who* TV scriptwriter Gareth Roberts will novelise the original TV scripts, following up on his critically acclaimed adaptation of Adams' unbroadcast *Shada* in 2012.

City of Death was written by Douglas Adams – who script edited *Doctor Who* from 1979-80 – from an original story by David Fisher, which sees the Fourth Doctor and Romana enjoying a holiday in Paris that soon turns sinister. Aristocratic Count Scarlioni plans to steal the Mona Lisa and the Doctor and Romana find themselves scarf deep in a plot that takes them all the way from the Louvre to the primordial soup of life on Earth and the fate of an alien civilisation.

"I realise how highly regarded *City of Death* is by so many," Gareth Roberts tells **DWM**. "All I can say is now it's been put into my hands I'll do my best not to drop it."

BBC Books has also announced *Time Trips*, a new series of *Doctor Who* short stories from well known novelists that will be available to download as ebooks from December. AL Kennedy's *The Death Pit* launches the range with a Fourth Doctor tale on 5 December, and the range continues monthly throughout 2014 with JT Colgan's *Into the Nowhere* in January (Eleventh Doctor), *Keeping up with the Joneses* by Nick Harkaway in February (Tenth Doctor), Trudi Canavan's *Salt of the Earth* in March (Third Doctor) and Jake Arnott's *A Handful of Stardust* in April. Cecelia Ahearne and Joanne Harris will also contribute stories, with titles and dates to be confirmed.



Jake Arnott says that contributing to the *Time Trips* range was "an opportunity to travel back all those light years ago when I was a kid, full of wonder, watching *Doctor Who* for the first time," while Joanne Harris says, "When the series was revived I was thrilled to watch its transition into the twenty-first century, just as I'm thrilled now to be contributing to this series of stories."

BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Sophie Okenedo and David Tennant possibly recall happy days recording *Scream of the Shalka* together in *The Escape Artist*.

Song & Dance Matt

■ Within hours of completing *Doctor Who*, **Matt Smith** was rehearsing a musical version of *American Psycho*, having secretly been cast as Wall Street serial killer Patrick Bateman (even his co-stars, including **Charlie Anson**, **Susannah Fielding**, **Simon Gregor** and *The Sarah Jane Adventures*' **Lucie Jones** were in the dark). The sold out production plays London's Almeida Theatre from 3 December – 25 January.

Cloister Bellman

■ **Peter Capaldi**, **Celia Imrie**, **Joanna Lumley** and Simon Russell Beale formed a quartet at Notting Hill's 20th Century theatre on 14 October fundraising for The House of Illustration's Open Doors campaign reading verses from Lewis Carroll's *The Hunting of the Snark*. Peter has also contributed to art history featurette *Unlock Art* in association with the Tate.

What a Liberty!

■ **Catherine Tate** recorded two editions of *Nan* on 22 October reprising her coarse OAP character also known as Joannie Taylor, last seen on Channel 4's 2010 *Comedy Gala*. **Bernard Cribbins**, who attended a *One Man Two Guvnors* gala London performance on 17 October, is reader of *The Wombles* gift book edition audio released on 7 November. Sky Living's *Drama Matters* pilot *Rubenesque* with **Freema Agyeman** as Trudy aired on 8 October.

Matt , Karen and Arthur

■ **Arthur Darvill**'s *Doctor Faustus* Globe Theatre performance as Mephistopheles is downloadable via *www.digitaltheatre.com*. On 6 October CNN's Matt Smith published a news story intriguingly headlined *Karen breaks up over Gulf of Mexico*! Meanwhile hurricane **Karen Gillan** told *Radio Times* she is writing a film screenplay.

Arthur Darvill, dominating the stage in *Doctor Faustus*.

No Escape from Tennant

■ *The Escape Artist* starring **David Tennant** (notching up another *Radio Times* cover), whose *Richard II* has received rave reviews, completed on 12 November with the DVD moved to 18 November. David reprised Spitelout for US Cartoon Network's *Dragons: Defenders Of Berk: Race To Fireworm Island* on 17 October while CBeebies commenced his *Tree Fu Tom* Season Two with **Sophie Aldred** on 28 October.

XXXX

Eve Myles in *You, Me & Them*.

You, Me & Eve

■ Gold's *You, Me & Them* starring **Eve Myles** as Lauren with **Anthony Head**, **Lindsay Duncan** and **Jeff Rawle**, completes on 27 November. **John Barrowman**, who promoted *Pressure Pad* on *This Morning* on 6 November, will reprise Malcolm Merlyn for *Arrow* Season Two.

National Treasures

■ BBC Two aired *Live from the National Theatre: 50 Years on Stage* on 2 November, with a cast of 100 including **Christopher Eccleston**, **Penelope Wilton**, **Derek Jacobi**, **Michael Gambon** and **Anna Maxwell Martin** re-enacting highlights from the theatre's repertoire.

Awards

■ At Cardiff's BAFTA Cymru Awards on 29 September **Julie Gardner**, who is an executive producer with **Jane Tranter** on forthcoming BBC America eight-part fantasy drama *Intruders*, was presented with the TLWS Sian Phillips Award by **Russell T Davies** (*Wizards Vs Aliens* Season Two continues to 10 December) for her BBC Wales body of work. There were also awards for **Michael Sheen**, **Arwel Wyn Jones**, **Huw Edwards** and *Torchwood*'s **Sara Lloyd-Gregory** and **Ruth Jones**. At London's UK Theatre Awards on 20 October **Simon Callow** received Outstanding Contribution to British Theatre, *Torchwood*'s **Cush Jumbo** won Best Performance in a Play, while **Daniel Evans** collected Best Musical Production and also had Best Touring Production *The Full Monty*.

League Charity Reunion

■ **Mark Gatiss**, **Steve Pemberton** and **Reece Sheersmith**, reunite as *The League of Gentlemen* on 1 December at London's Adelphi for *Royal Free Rocks with Laughter*. Gatiss, whose *Poirot* adaptation *The Big Four* aired on 23 October, plays Menenius in *Coriolanus* at London's Donmar Warehouse from 6 December to 8 February.

Breathless Bessie

■ Medical drama *Breathless* featuring **Joanna Page**, **Shaun Dingwall**, **Sarah Parish** and **Iain Glen** continues to 14 November. **Camille Coduri** returns as Shelly in November for the final series of BBC Three's *Him & Her* starring **Russell Tovey**.

Classic Cuts

■ **Peter Davison** reprises CPS Director Henry Sharpe for Series Eight of *Law & Order: UK* with contributions from **Richard Stokes** and **Joss Agnew**. *The Hitchhiker's Guide to the Galaxy Radio Show LIVE!* tour, which included **Colin Baker** for some dates, has been cancelled. Colin and **Peter Purves** recorded a *Celebrity Antiques Road Trip* in June with likely broadcast around *Doctor Who*'s anniversary. **Sylvester McCoy** is Edward Haddington opposite **Lesley Manville** in cinema release *The Christmas Candle* on 29 November. A World War One memories website for Liverpool John Moores University fronted by **Paul McGann** launches on 28 November.

Frazer and Debbie

■ Following the missing episodes recovery **Deborah Watling** and **Frazer Hines** appeared on various TV radio shows and online interviews, while **John Levene** was a Radio 4 *Saturday Live* guest alongside **Neil Gaiman**.

Frazer and Debbie.

Quickies

■ **Yasmin Paige** was at the London Film Festival on 12 October for *The Double* in which she plays Melanie Papadopoulos. **Jeremy Webb** directed BBC Two's *Ambassadors* starring **David Mitchell** and **Robert Webb**, also in Radio 4's *That Mitchell and Webb Sound* Series Five from 26 November. **Catherine Morshead** directed *Downton Abbey*'s controversial rape storyline (**Raquel Cassidy** has joined the cast as Baxter). Musical *From Here to Eternity* at London's Shaftesbury Theatre stars *The Ultimate Adventure*'s **Rebecca Thornhill** and includes **Ryan Sampson**. **DWM**

GALAXY FORUM

9 MISSING EPISODES FOUND!
DOCTOR WHO
THE ENEMY OF THE WORLD
WEB OF FEAR
PLUS! THE ORIGINS OF DOCTOR WHO...

A dictator Down Under, Yeti in the Undergound and the Zygons in Loch Ness... it's your letters!

Welcome back! Folowing the amazing discovery by Philip Morris and TIEA of nine missing episodes of *Doctor Who*, many of you have taken the opportunity to buy and watch *The Enemy of the World* and *The Web of Fear* on iTunes...

MIRACLE RETURN!

"*Nine Missing Episodes Found!*" How these fantastic finds have been kept under wraps for so many months is unbelievable. To learn about it from the cover of **DWM** not only totally took my breath away, it made me feel 10 years old again. **DWM** was the only available source of news about my favourite programme in 1987. Every issue was a revelation and yesterday I travelled back in time. What a fantastic show, what a wonderful magazine. Thank you!

MARTIN SMITH EMAIL

TEXT IN!

Message us from your mobile!

- **ANDREW CUMMINS** I just want to be in **DWM**'s 50th Anniversary Edition; to be a teeny-tiny part of *Doctor Who* history!
- **SIMON PEDLEY** I've just allowed my four-year-old daughter to watch her first *Doctor Who*. How wonderful that it was *The Web of Fear*! New for both of us...
- **DOMONIC MAINKA** So excited that the *Web* and *Enemy* episodes are found. A testament to talents no longer with us: Nick, Douglas, Barry and Patrick.
- **STEVE HARDY** So, Troughton as Salamander smoking that big cigar... Surely that's the coolest image of a *Doctor Who* villain ever?

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

To say I'm excited about the newly found episodes would be a huge understatement. To find that many episodes is amazing. I can't wipe the grin off my face!

KATE GRIFFITHS EMAIL

Thanks for making the impossible possible, Philip Morris. You are not the Enemy of the World, you are the *hero* of our world! I stayed up to 3.30am to watch the story when it became available – and *wowee!*

CALUM CORRAL EMAIL

Patrick Troughton's portrayal of the Doctor is my favourite, so I was really excited when I found out that some new episodes had been discovered – you could say I was 'over the Moonbase'! (see what I did there?) I'm watching *The Enemy of the World* as I type this, and it's safe to say that *The Tomb of the Cybermen* and *The Mind Robber* have some competition!

BEN ROBERTS EMAIL

Professor Travers – amazed at the news that *The Web of Fear* has been found.

STAR LETTER

Goodness me... That we should live to see such days! I think that most of us had probably resigned ourselves to the fact that we'd got back pretty much everything we were ever going to have, and now this! What a wonderful gift for us all. Well done to all involved in the return. Like many others no doubt, I have gorged myself on both serials within a day of their release. Both hugely enjoyable, reminding us just how superb Patrick Troughton was.

I got a wry smile from the fact that, in the days before he could use CSO for everything, director Barry Letts was using back-projection in *Enemy* instead! I suppose the only sadness may be the idea that this really *is* the end of the line for recoveries. We may never be so lucky again. Could we...?

PAUL HAYES NORWICH

Paul's letter wins him a copy of *The Light at the End*, a brand new *Doctor Who* audio drama starring Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann. It's available now from *www.bigfinish.com* on a variety of formats, and is priced £14.99 for the standard CD.

DOCTOR WHO
THE LIGHT AT THE END

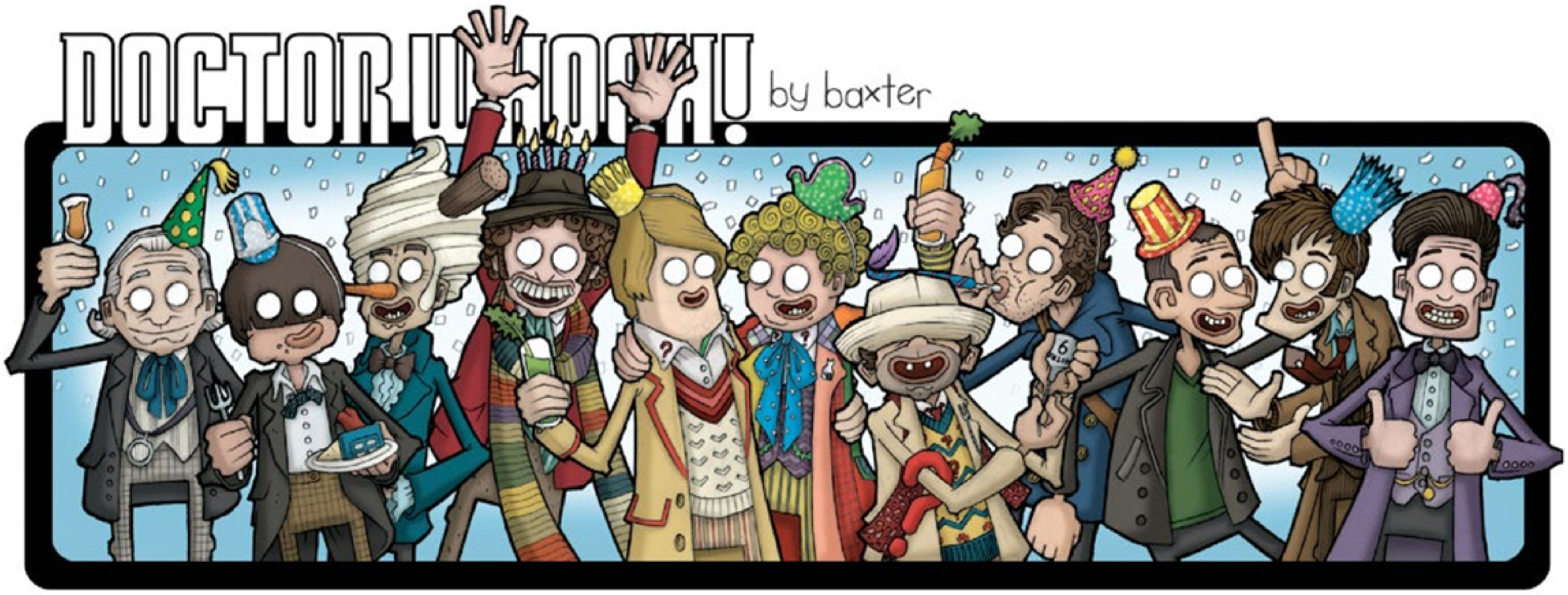
G'day folks, just my two cents here in the Australasian Zone. I'm thoroughly impressed by the chemistry of the cast and the sophistication of the writing in *The Enemy of the World*. Troughton is a triumph! He took both roles absolutely seriously and never strayed into pantomime. The restoration looked fantastic on both flatscreen and phone – welcome to the future!

JAMES CALDWELL EMAIL

The Enemy of the World lives up to all the hype surrounding its find. Nostalgia and hype be damned – 45 years after it was made, it's still as fresh, exciting, inventive, thrilling and wonderful as when it was first screened!

KEVIN HEDLEY EMAIL

I have just finished watching *The Enemy of the World*. Wow! What a 50th anniversary treat! Boo to anyone who says the story is boring. Episode 1 must be one of the best opening episodes ever made in 60s *Doctor Who* and the brilliant Patrick Troughton shines through the whole story, giving a superlative performance. Plus, we finally get to see Episode 4 where no telesnaps



SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

existed. The irony is, that out of the six episodes, the long surviving Episode 3 turns out to be one of the least interesting instalments. Now, guess what I've been saving to watch next…

STEVE TRUMP UPMINSTER

Is it just me or has anyone else noticed how *The Enemy of the World* Episode 3 has changed from being a strangely flavoured and somewhat dull episode in to a completely relevant and exciting part of a tense and taut political story?

ROB REYNOLDS EMAIL

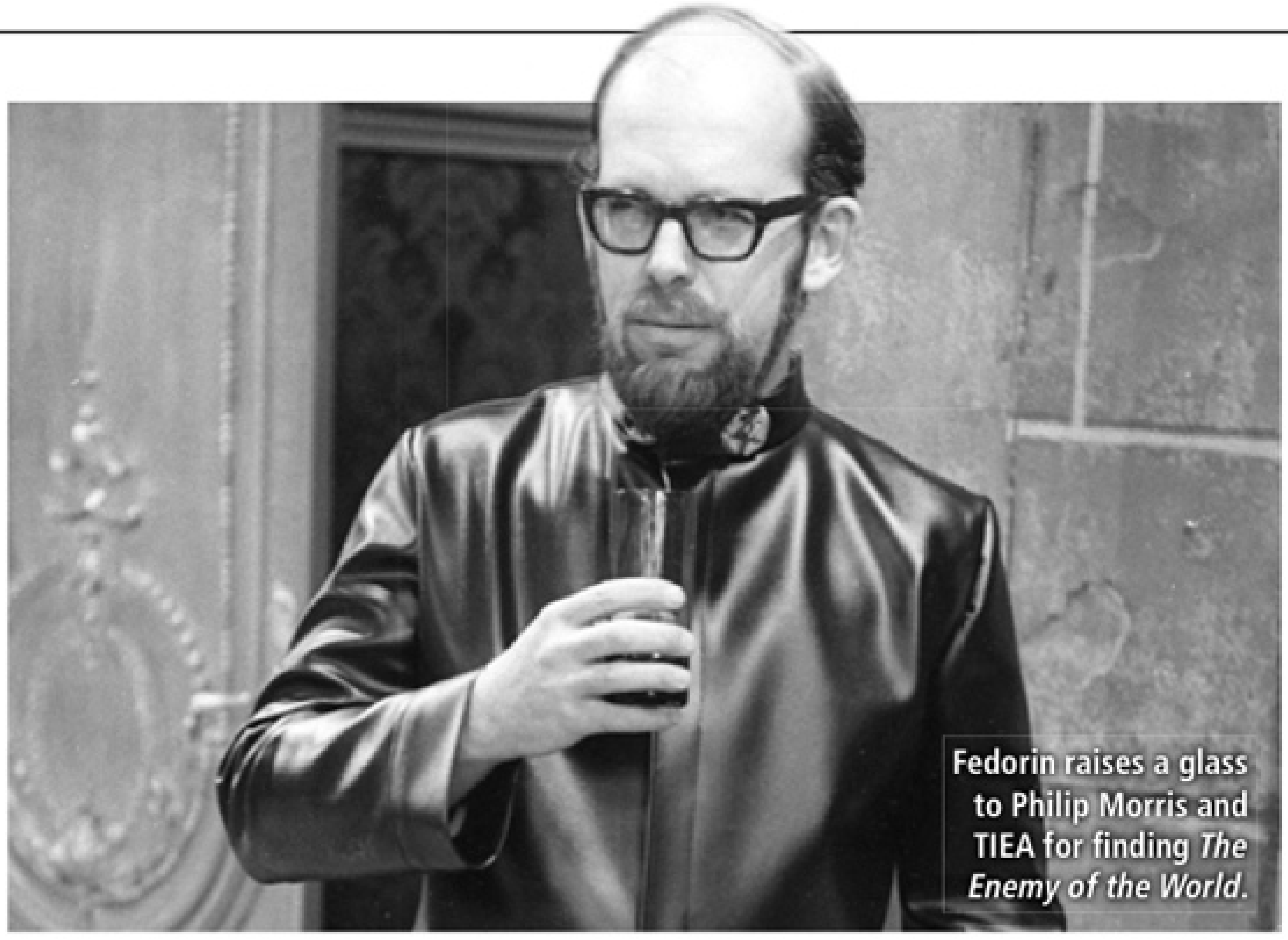
What a great weekend of *Doctor Who* watching! I don't remember either story at all from original transmission but I loved both the Yeti books when Target published them. *Web* exceeded my expectations; telesnaps and audio just don't do justice to Patrick Troughton's performance. Douglas Camfield's direction is excellent, especially in Episode 4. *Enemy* was a very pleasant surprise as it's never struck me as a particularly memorable story, but, again, Troughton's performances really lifted it.

FRANK BAND EMAIL

Although it is amazing that Philip Morris found the *The Enemy of the World* complete, I am certain that I am not the only one who feels that finding *any part* of *The Web of Fear* is a much greater achievement! To find all but Episode 3 is beyond my wildest dreams! I know it won't happen, but Philip ought to be recognised in the New Year's honours list: I genuinely believe his discovery is *that* important.

Doctor Who is an international success, and the discovery of these episodes will only add to the interest that *Doctor Who* generates around the world. That's why we should be thanking Mr Morris. The man deserves a knighthood!

ANDREW CUMMINS EMAIL



Fedorin raises a glass to Philip Morris and TIEA for finding *The Enemy of the World.*

I love the fact that iTunes just asked me: 'Are you sure you want to download *The Web of Fear*?'

PAUL ADAMS EMAIL

The Web of Fear is every bit as good as everyone always said… No. It's better! With its spooky, claustrophobic setting, astounding sets, authentic characterisation and teetering balance between fun action romp and chilling horror, this may be the perfect *Doctor Who* serial. Simply magical!

STUART MADDISON EMAIL

Thanks to Philip Morris, I'm sitting here on a dark rainy Sunday afternoon with a nice cup of tea and about to watch *The Web of Fear* – again!

PAUL BOWLER EMAIL

October's wonderful news made me look back to the heady days of the 1980s when the hunt began – initiated in great part by **DWM**'s archive article with Sue Malden [**DWM** *Winter Special* 1981]. The excitement younger fans feel right now is how we (now older) fans felt back then. The technology to view them has changed – we only had BBC Video; now we have iTunes and DVD – but the desire to experience them is exactly the same! In the twenty-first century recoveries, on average, seem to occur every five years – making 2018 a year to watch!

MARK DUNCAN EMAIL

Enemy and *Web* weren't the only new 'old' releases recently; there was also a classic Fourth Doctor adventure from 1975...

FROM THE DEPTHS!

Oh, what a month it's been! I cannot describe my delight at those two extraordinary discoveries that have breathed new life into an almost forgotten *Doctor Who* serial. I refer of course to the DVD release of *Terror of the Zygons*. I had always felt, even on its first transmission, that something was missing; an untold back-story? Here on DVD with the restored TARDIS arrival scene the story is complete; a true gem.

What of the second discovery? With the completed arrival scene comes the enchanting complete score for Part One. A glory of winsome wackiness from Geoffrey Burgon. Delightful stuff.

BILL WRIGHT NORTHANTS

@DWMtweets

Join other **DWM** readers on Twitter!

■ **@GWReport** There's a parallel universe out there where *Time and the Rani* is Colin Baker's last story. Ponder *that* for a minute.

■ **@BarnabyDick** Is the rock the Eleventh Doctor is standing on in the trailer the remains of the Fourth Doctor's monument from *The Face of Evil*?

■ **@wrinklytimelord** Just read Part Two of the **DWM** comic strip *Welcome to Tickle Town*. RIP Harry, brave to the end (sob)!

■ **@Lee_JM75 16** Loved **DWM** 466, especially the interview with Waris Hussein. Great covers by the way! I plumped for the Yeti one.

■ **@davidxryan** That awkward moment when a friendly drunk on the London Underground quizzes you about the **DWM** you're reading.

■ **@paul_bowler** Super excited about the *Doctor Who* 50th Anniversary, so we can all see and enjoy it together! Best party in the universe!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

What a treat the recent DVD release of *Terror of the Zygons* was! In 1996, my interest firmly piqued by the TV Movie, this was one of two stories I borrowed on VHS from a classmate and one of the two stories that made me a fan (the other one was *Day of the Daleks*). It's just as thrilling and exciting all these years later, with the added bonus of a *brand new scene!* There, before my eyes, were Tom Baker, Elisabeth Sladen and Ian Marter at the height of their powers, all of them just as wonderful as they ever were! After all these years, ►

THE PLANET OF DECISION!

T *he Day of the Doctor* unites Eleventh Doctor Matt Smith with Tenth Doctor David Tennant in a 50th anniversary multi-Doctor extravaganza. But which multi-Doctor TV adventure has tickled your fancy in the past? Was it the 1973 celebration, *The Three Doctors*, featuring the First, Second and Third Doctors? How about the 20th anniversary knees-up *The Five Doctors*? Were you hungry for the Sixth Doctor's team-up with the Second in *The Two Doctors*, or perhaps the TARDIS' detour to Albert Square in *Dimensions in Time* was more to your taste? Could it be that you prefer the collision of the Tenth and Fifth Doctors in *Time Crash*?

Once you've made your decision as to which multi-Doctor adventure has been your favourite, simply visit...

tinyurl.com/ nezwqa9

... and cast your vote. The poll will close on 20 December, and we'll reveal the results in issue 469. There are no prizes – it's just for fun.

The Three Doctors.

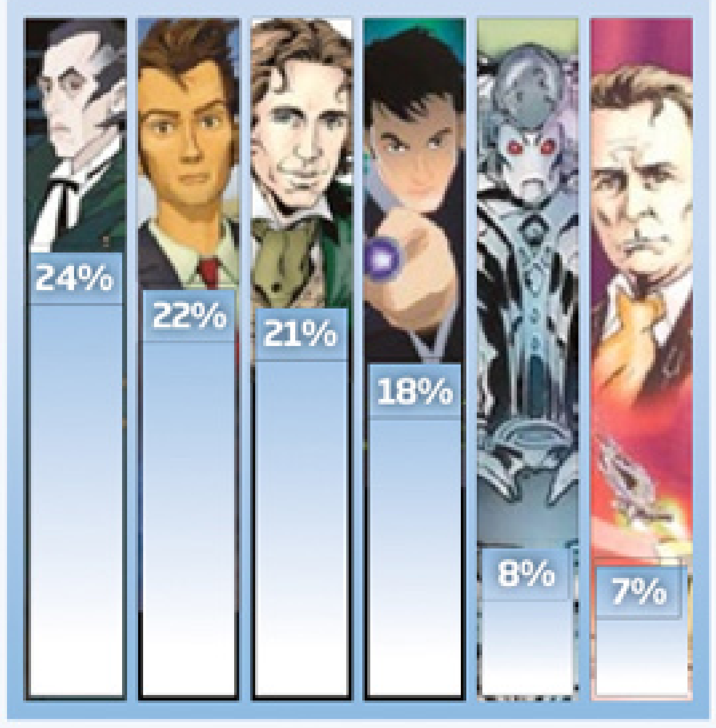
The Five Doctors.

The Two Doctors.

Dimensions in Time.

Time Crash.

I n **DWM** 464, we asked which of the Doctor's animated adventures was your favourite. The narrow winner was *Scream of the Shalka* with 24% of the vote, followed by *Dreamland* (22%), *Shada* (21%), *The Infinite Quest* (18%), *Real Time* (8%) and *Death Comes to Time* (7%).



WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Watch the incredible trailer for *The Day of the Doctor* in HD – and freeze frame the action to see a cornucopia of monsters and items from the last 50 years! Go to: **Doctor Who Savetheday**

The Guardian interviews former companions Billie Piper, Karen Gillan, Freema Agyeman, Louise Jameson, Katy Manning and Carole Ann Ford Go to: **http://tinyurl.com/owy8trv**

A cartoon sketch Doctor featured within The Cartoon Network's *MAD* on 2 September skitting the well-known improvisation show. Search YouTube for: **Doctor Whose Line Is It Anyway**

The man responsible for recovering *The Enemy of the World* and *The Web of Fear* for us all to enjoy talks about how he discovered the missing films. Search YouTube for: **Doctor Who Philip Morris**

An in-depth interview with Billie Piper, in which she talks to Red Carpet News about *Doctor Who,* the 50th anniversary, Peter Capaldi and more. Search YouTube for: **Billie Piper RCN**

◄ the Doctor and his friends can pop up from the past, unaged and unchanged, 'brand new and ancient', to surprise us.
ANDREW BUCKLEY KEIGHLEY

DWM 466 contained an article on the life and career of the man instrumental in the creation of *Doctor Who* – Sydney Newman, who is portrayed in the forthcoming *An Adventure in Space and Time* by Brian Cox...

THE GREAT SYDNEY

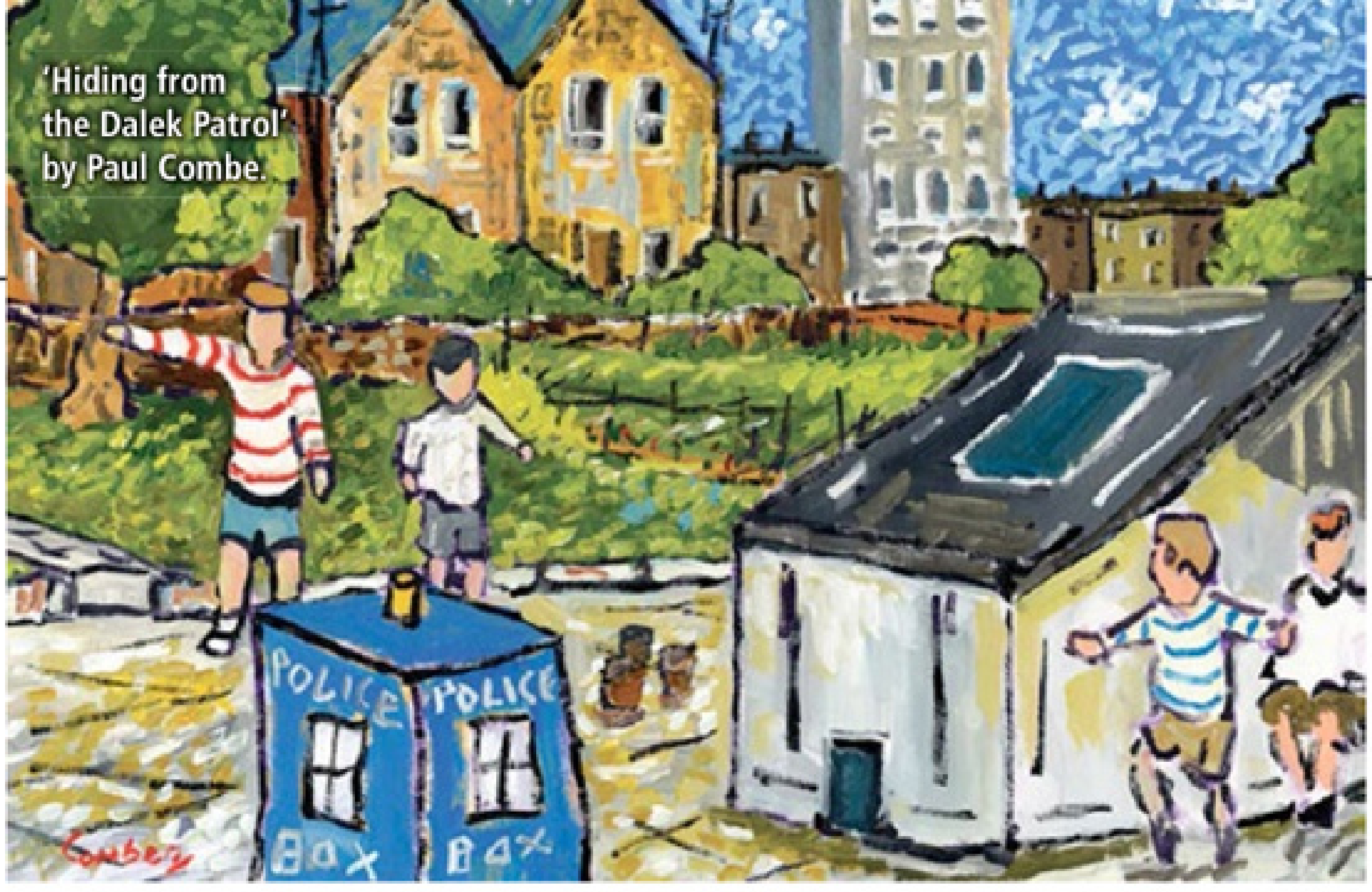
Huge thanks to Andrew Pixley and original interviewer Frank Gillard for the enlightening look at the enormous contribution Sydney Newman made not just to *Doctor Who*, but to television drama in general. It is amazing to think that before he joined the BBC, the Corporation's drama output was so troubled. The changes he put in place not only gave us *Doctor Who* but laid the foundations for what is now rightly trumpeted as world class 'Original British Drama', as the trailers have it. He was a remarkable man – thank you, **DWM**, for celebrating his role beyond the "silly programme" which he, and we, are so proud of.
SCOTT MATTHEWMAN AYLESBURY

I have to applaud **DWM** for the brilliant and engaging feature on Sydney Newman. It was fascinating to read how the show began and the visions that Sydney had for it. He seemed to be a lovely man who really cared about the programmes that he made which I think every television company should have. I bow to Mr Newman and say a massive thank you for creating the greatest show in the universe and making something special for me to cherish.
LOUISE POND EMAIL

PICTURES OF THE PAST

Whilst a lot of anniversary talk is going to centre on favourite episodes and favourite Doctors, I must admit that my own mind drifts back to the games we played after our weekly dose of *Doctor Who* on a Saturday. Having reached a point rather past my own half century I cannot help but recall, with increasing fondness, the afternoons and evenings I spent in the back garden playing with friends in our own little *Doctor Who* world. On more than one occasion our garden became either the planet of the Daleks or a remote base on Earth; and with nothing more than the usual props of a cardboard box and a torch we would play out our own version of whatever we had just seen.

It's hard to believe that I am speaking of happy times from 1966 or '67. As an artist I felt I had to capture my own wonderful moments in order to make a personal commemoration, but then thought that this was stuff worth sharing. As such paintings of my garden days are going to be part of the *Doctor Who* exhibition at the National Media Museum, Bradford – something I could hardly have imagined when I was doing my Dalek drawings so long ago. I have attached a couple of these paintings and hope they will bring back happy memories for anyone who once tried to ward off a Dalek attack with a device made from an empty washing up bottle or a couple of toilet roll tubes!
PAUL COMBE EMAIL



'Hiding from the Dalek Patrol' by Paul Combe.

KING DAVID

Last week, I was fortunate enough to see David Tennant's wonderful performance of Richard II alongside an equally fabulous cast. It was a truly wonderful experience. The rapturous applause from the audience was totally deserved, and you could see the cast enjoyed it as much as anyone.

This made me think how lucky we are, *Doctor Who* has seen some of the best actors Britain has produced in its title role. Chris, David and Matt, really are top drawer, and now with Peter Capaldi we have another great actor to carry on. Not forgetting the first eight, we should be proud of the contribution *Doctor Who* has made and continues to make to TV and the national psyche, Here's to the next 50 years!
MIKE ASHER CAMBS

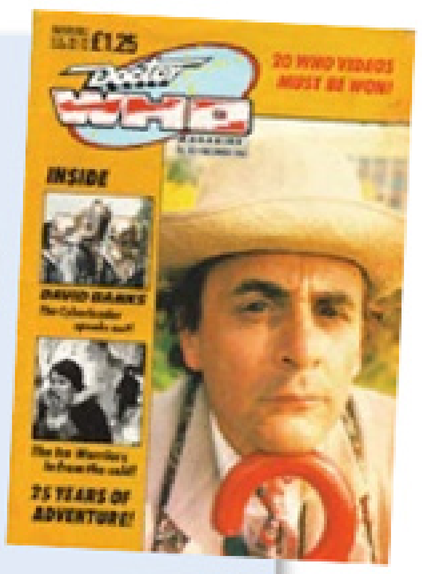
BUT WHO IS HE...?

Two possibilities about John Hurt's Doctor... Given Paul McGann's Doctor's recent costume change, that could in fact be an incredibly aged Eighth Doctor? Or he's something worse than the Valeyard, the Doctor's accumulated evil: the Doctor's distilled and unchecked good, which can be just as destructive? There's a quote about the Confederate General Robert E Lee, who was, despite his affiliations, a decent, noble man: "It's always the good men that do the most harm."
EVIN MCDOUGALL ROMSEY

Well, the answers are just days away... Until next time... Happy Anniversary! **DWM**

ON THIS MONTH...
25 YEARS AGO

It's 1988, and **DWM** 143 looks forward to *Doctor Who*'s silver anniversary...

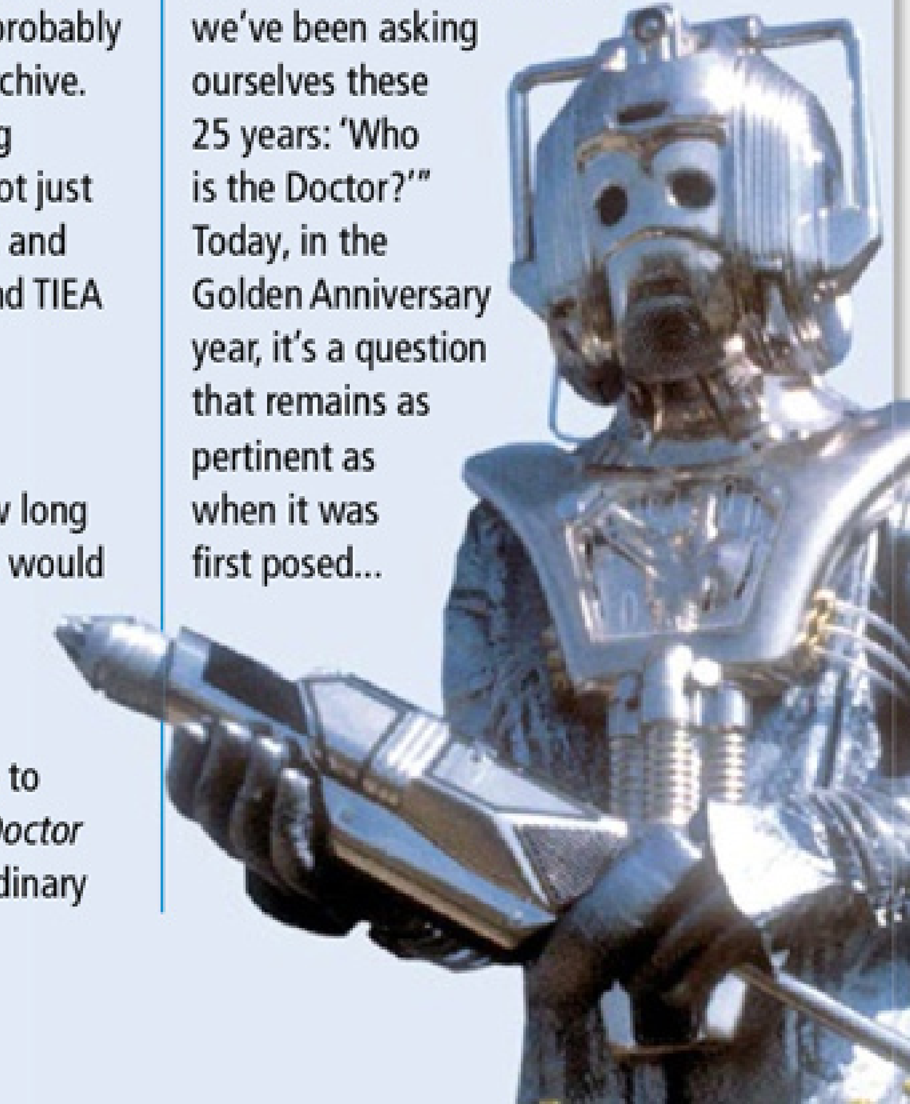


ALL YOU NEED IS LUCK

DWM spoke to former producer Innes Lloyd on the happy news that four episodes of *The Ice Warriors*, long missing from the BBC archives, had been recovered. "I'm absolutely delighted that such a large chunk of one of my stories has been found," said Innes. **DWM** then revealed, 'One thing Innes is certain about is that his stories were exported, and that they must all be out there somewhere, probably languishing in some foreign film archive. 'It really is a case of someone being lucky enough to find them.' Well, not just luck, but a great deal of skill, effort and searching, too – as Philip Morris and TIEA have recently proved!

FUNDAMENTAL!

Meanwhile, as fans speculated how long it would be before *The Ice Warriors* would be released on video (another 10 years as it turned out), **DWM** readers eagerly looked forward to a very special three-part adventure to celebrate the 25th anniversary of *Doctor Who – Silver Nemesis*. This extraordinary tale would feature Cybermen, Nazis, the Queen, saxophonist Courtney Pine, skinheads and a Jacobean sorceress. And that was just in Part One. In the **DWM** Preview, writer Kevin Clarke explained what he wanted to achieve with the story: "I thought the anniversary story should be about something absolutely fundamentally important to the Doctor. The factor I identified is the question we've been asking ourselves these 25 years: 'Who is the Doctor?'" Today, in the Golden Anniversary year, it's a question that remains as pertinent as when it was first posed...



NOVEMBER 23rd 1963 PROVES TO BE A SIGNIFICANT DAY...

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50th ANNIVERSARY OFFICIAL AUDIO ADVENTURE • OUT NOVEMBER!

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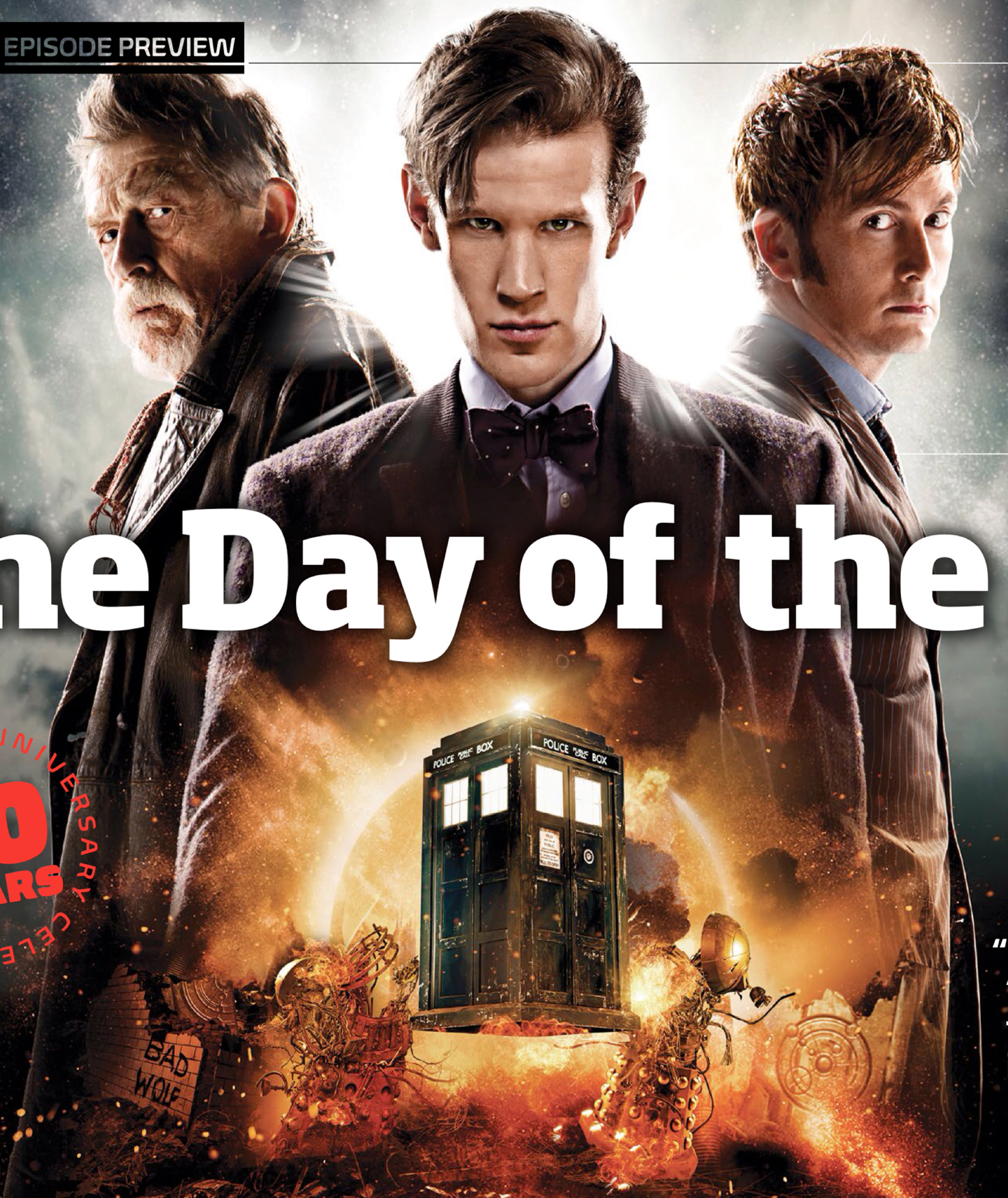


BBC one BBC one HD

Saturday 23 November 2013

This is the big one! The episode that celebrates five decades of amazing adventures in space and time – get ready for one *impossible* day...

PREVIEW BY **BENJAMIN COOK**

The Day of the Doctor

50TH ANNIVERSARY ★ 50 YEARS CELEBRATIONS

"I've never worked on anything like it. It is quite remarkable." So says Steven Moffat of *Doctor Who*'s 50th anniversary extravaganza, *The Day of the Doctor*. It's almost certainly the single most ambitious episode of the show that's ever been made. "Whatever anyone thinks of the Special, and God knows what they'll think of it, no-one will miss the fact it's quite an extraordinary television production. It is what we can do when pushed – everybody working under extraordinary pressure, and with limited time, doing new, exciting, brilliant things." He pauses, before adding: "It has nearly killed us."

Explaining why *The Day of the Doctor* was one of the toughest writing gigs of his career, Steven says: "I know what a season opener is. I know what a season finale is. They're tough to do, but I know what they are. But an episode of the show that celebrates itself is kind of... weird. That's not a thing TV drama does. It's an odd thing for a show to suddenly say, 'It's time we threw a party.' So the idea was to tell a story that's important in the narrative of *Doctor Who*..." ►

> "It's an odd thing for a show to say 'Let's throw a party'. The idea was to tell a story that's important in the narrative of *Doctor Who*..."
>
> **STEVEN MOFFAT**

DWM EPISODE PREVIEW

Unsurprisingly, unprecedented levels of secrecy surround *The Day of the Doctor*. There are state secrets that are easier to access.

"We're being so preposterous about it," says Steven. "There's not even a press screening. No previews. All you get is the simulcast."

The 50th Anniversary Special will be broadcast simultaneously in over 75 countries and hundreds of cinemas worldwide.

"If you're going to do a simulcast, everyone should see it at once, rather than the press getting to see it a few days in advance. Sod that. This once, let everybody see it at once. It makes the broadcast into the party somehow, and it is our intent – please God it holds – that there will be all sorts of surprises."

DWM is privy to some of what's in store, and... oh man. Seriously, you're going to love this episode! But what *are* we allowed to reveal ahead of transmission? Not a lot. Um. The episode is almost 80 minutes long, and hurtles along at a rate of knots. It has its own hashtag, *#SaveTheDay*. Anyone who tweets about the Special without using the official hashtag will be bundled into the back of a TV detector van – yes, *that's* what they're for – and sent on a trip to Belize. The episode has been shot in 3D. Also, 3D could stand for 3Doctors: Time Lord incumbent Matt Smith is joined by welcome returnee David Tennant, reprising his role of the Tenth Doctor, and new kid on the block – and acting legend – John Hurt as an incarnation of the Doctor that we didn't even know about until the season cliffhanger that spawned a thousand Tumblr memes: 'Introducing JOHN HURT as THE DOCTOR!' Hurt plays a mysterious, hitherto unmentioned incarnation. The other Doctors dare not speak his name... until now. More of him later.

Was Steven's plan always to tell a multi-Doctor story for the 50th?

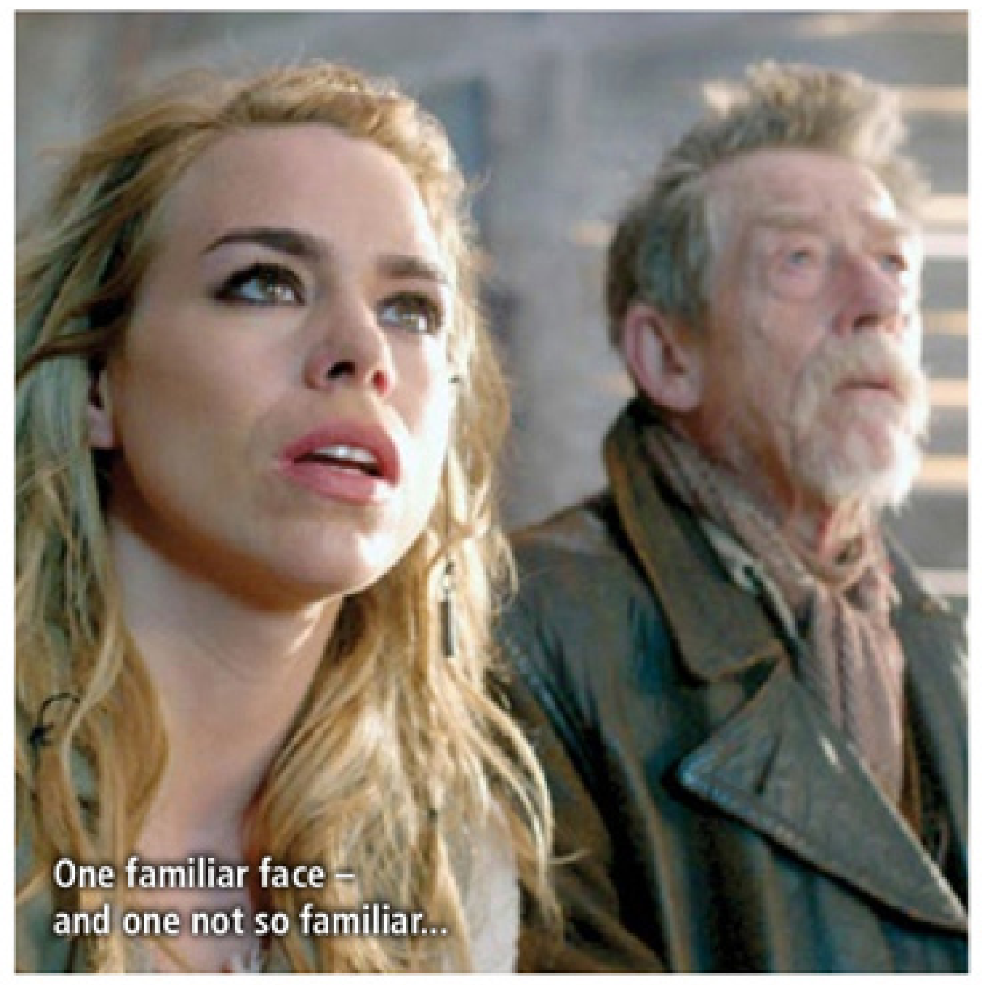
"There is a weird misremembering of history," he points out. "Everybody thinks that this is the regular approach to an anniversary episode – you have multiple Doctors, and it's on the anniversary – but it's not. That's only ever happened once before, in *The Five Doctors* [1983], for the twentieth anniversary. It *isn't* tradition. *The Three Doctors* [1972-73] had nothing to do with the tenth anniversary; it was a year earlier, the opening-night episode, the big idea for the Season Ten opener. And the 25th anniversary story [1988's *Silver Nemesis*] didn't bring back old Doctors. So *The Day of the Doctor* is really only the second time that *Doctor Who* has imported other Doctors for an anniversary story."

The Tenth and the Eleventh – together at last!

The idea behind *The Five Doctors* – "very clearly, and actually rather wonderfully," says Steven – was to throw a party. "I know people – not me – have slagged it off for this. Robert Holmes [the original writer of the twentieth anniversary episode, before Terrance Dicks took over] walked off it, I think because of [1980s producer] John Nathan-Turner's wish-list of monsters, and companions, and Doctors... but if you're going to throw a party, that's the way to do it. Back then, they had an amazing opportunity. There were three previous – and incredibly famous and beloved – Doctors kicking around, looking exactly right... albeit one didn't show up." After initially agreeing to be in *The Five Doctors*, Tom Baker changed his mind. His appearance was pieced together from footage from unfinished 1979 serial *Shada*.

"The oddity – which is relevant to *The Day of the Doctor*, in a way – is Richard Hurndall playing the First Doctor." The original actor, William Hartnell, had passed away eight years earlier. "That probably seemed odder to you than it did to me. By the time you saw *The Five Doctors*, I imagine you were quite well acquainted with Hartnell on VHS or DVD, so it must have seemed shockingly odd that someone who was absolutely nothing like him was playing the part. But when we watched *The Five Doctors* back in the day, as a contemporary piece of television, we barely knew Hartnell. No-one really remembered him. That's the brutal truth. He wasn't imprinted in the way that the others were.

Two Doctors come under attack!


One familiar face – and one not so familiar...

> **"It's so appealing to have Matt and David in the same story."**
> STEVEN MOFFAT WRITER

"You couldn't have recast Troughton or Pertwee, but there's something quite charming about the fact that Richard Hurndall turns up and does a very creditable Doctor. I like his Doctor. It has bugger all to do with William Hartnell, but it was fun. Richard Hurndall is officially the Doctor. You can't argue with it. He's there. He's in the show. His name is on the credits. He's the Doctor, and I kind of want to see his other adventures. Of course, we get the opportunity to do that, but in a very different way, with John Hurt as another Doctor that you've never seen before, albeit we're admitting, this time, that you haven't actually seen him before.

"I'm not sure which *Doctor Who* story counts as the greatest *Doctor Who* story ever told," continues Steven, "but *The Five Doctors* might be the most fun. It feels like a wonderful indulgence, a glorious piece of JN-T showmanship – all those monsters, a Cyber-massacre, all the Doctors in one way or another... Our situation was a bit different – even if there was some magical piece of technology that could give you all 11 Doctors (and there really isn't) it would be beyond incoherent. There wouldn't be time – some of them would just be sticking their heads round the door, and that's no use, not for the Doctor. Anyway, the plain fact is, some of them are dead, and some of them don't look anything like they used to. They are all wonderful actors, though, and frankly I'd rather find a way to use them as they are now, instead of forcing them to duplicate what they did so many years ago... so stay tuned, as they say – it's not all about *The Day of the Doctor*. I sort of knew, despite a valiant attempt, that I wasn't going to get Chris Eccleston. He was lovely about it, but it just wasn't for him. However I knew that David would be up for coming back, and there's something incredibly appealing about the two faces of the modern Doctor – which Matt and David are – being in the same adventure.

"The reason *The Three Doctors* works so well is that Patrick Troughton and Jon Pertwee happened to be a really good double act. The First Doctor isn't really in it, and – if we're more honest – doesn't quite work, because Hartnell is so old. He doesn't really recall his Doctor at all when he appears – a lot of the fire is gone, you can't help feeling sad at how changed he is. *The Three Doctors* is very much a proper *Doctor Who* story that happens to involve more than one Doctor. It's about Troughton and Pertwee being fun, and they look really good together. They're funny. And that's what we've got here. David and Matt are extremely funny together."

And John Hurt's Doctor? That, says Steven, is the most exciting part of all. "The Doctor keeps secrets," he explains, "He doesn't even tell you his name – there could be skeletons in his closet. How do we exploit that? The moment you think of it, suppose there was another Doctor in there that

►

A time-travelling quartet, and Her Majesty Queen Elizabeth.

The TARDIS is lowered into Trafalgar Square – yes, for real!

INTO ANOTHER DIMENSION!

The Day of the Doctor isn't just being shown in a mere two dimensions. Get your 3D specs at the ready...

"Usually, I'm not a big fan of 3D," confesses showrunner Steven Moffat, "even though it was my idea that we shoot this in 3D, but honestly, hand on my heart, the 3D version of this is *better*. It's more satisfying. There have been many, many, *many* long nights when I've wished that I hadn't had that idea... and I don't know why I did, because I'm not 3D's biggest fan. I will often go and see the 2D version of a 3D movie. But *The Day of the Doctor* is really, really well shot in 3D. That's down to Nick [Hurran, the director] being hugely clever, and doing his homework so assiduously. He is probably our most visual director, and I know it was exciting for him to compose in 3D, as it were.

"We had to not let it influence our shooting style too much, because the vast majority of viewers, like it or not, will be watching it in 2D. We had to have our signature swoopy camera style. But Nick did an awful lot of research about which 3D films work, and which ones don't, which ones make you sick, and which ones give you headaches. I think he watched every 3D film ever made! He came to the conclusion – slightly heart-sinking, if you happen to be the showrunner – that the only really good 3D film is James Cameron's *Avatar*, whose budget considerably exceeds our own. Except, Nick wasn't talking about the size: he was saying that it's not about jabbing things out of the screen that make your eye refocus and give you a headache, but about giving seductive depth that makes you want to reach into the screen. It means that when Clara rides a motorbike into the TARDIS, we've got the best into-the-bigger-on-the-inside moment ever, because it's actually in 3D! You actually see it – and feel it – as you would if you were to go through those doors for real. It has that depth."

MEET OSGOOD & McGILLOP!

Two of the guest stars in *The Day of the Doctor* are Ingrid Oliver and Jonjo O'Neill...

Hello, Ingrid and Jonjo. Tell us about *The Day of the Doctor*.

Ingrid Oliver: "Off the record?"

No.

IO: "Oh. [Laughs] You're the official magazine; we can talk freely, can't we? The BBC has been like, 'If you tell anyone anything –!'"

Jonjo O'Neill: "It's not like they've announced you're the new Doctor!"

IO: "Well, no, but I told my mum that I was going to be in *Doctor Who*, then I thought, 'My God, I genuinely don't know if I was allowed to do that!' I said to her, 'You can't tell anyone. Please! You can't tell Auntie Julie, 'cause she'll get on the Facebook!'"

JO: "We play scientists. Ingrid is Osgood, and I'm McGillop..."

IO: "We work for UNIT, under Kate Lethbridge-Stewart."

JO: "That's the Unified Intelligence Taskforce. It was the United Nations Intelligence Taskforce, but the UN made the BBC change it."

IO: "Do you know a lot about *Doctor Who*, Jonjo?"

JO: "Well, I've seen it. I'm aware of how loved it is. I did a play with Billie Piper at the National [Lucy Prebble's *The Effect*] last year, and every night an army of hardcore *Who* fans would be waiting for her at the stage door."

IO: "I've watched a lot of *Doctor Who*, but you don't want to admit that when you're on set. You want to appear professional. I did a couple of the Big Finish audio books [as Helen in 2010's *Project: Destiny*, and Lieutenant Baraki in 2011's *Earth Aid*], which are lovely things to do, and they'd tell stories of David Tennant, how he was a big fan of *Doctor Who* as a kid, and then he was asked to be the Doctor, and how amazing that was for him."

JO: "It's *Doctor Who*. It's massive."

IO: "It's the biggest British show that you can be involved in. My God, it's exciting. There was a moment on set where David, Matt Smith, and John Hurt were all jumping on a table, being ridiculously brilliant, and I was on camera – I was supposed to be in character – but I was stood there just grinning. I don't think I've ever had that on a job, where I've completely forgot I was supposed to be acting!"

JO: "Me too! Totally. I got lost in it. It was so much fun to watch them play together. It really did feel special."

With the shape-shifting Zygons appearing in this episode, some of the cast are playing Zygon facsimiles of their characters, too. We can't reveal who, of course! But I imagine it's good fun to perform a script with so many twists, bluffs, and double-bluffs...?

JO: "A lot of fun. I think the audience will enjoy the idea of some of these characters having alien alter egos."

IO: "No-one has gone too Dr Evil with it, have they?"

JO: "If I were an alien inhabiting a human, I probably wouldn't take on these wild, human characteristics."

IO: "On my first day, I had to run away from a Zygon. I was like, 'I don't know how to gauge this. What would I do in real life, if there were Zygons?'"

JO: "It's hard to know where to pitch it."

IO: "I got told to tone it down a little bit, even by *Doctor Who* standards. [Laughs] But I was genuinely terrified."

JO: "Yeah. If I saw a Zygon in real life, I think I'd go, 'Holy f***!' and run away, fast. There would be no chance of getting any kind of camera shot of me. I'd be a blur. I'd be out of there."

IO: "But our characters work for UNIT, so it's not like we're two actors reacting to a Zygon. As UNIT scientists, we're supposed to know our aliens –"

JO: "– not run away screaming, as we would in real life. I'm a complete coward. In real life, I'd be much more of a chicken."

INSET PHOTOS © REX

How very British!

◄ he just doesn't talk about… that is so exciting! But it will only work if somebody awesome is playing the part. It has to be somebody mega famous… and appropriate for the role. Someone that you would sort of wish to be the Doctor, but never could be because they're already too famous. The reveal at the end of *The Name of the Doctor* had to be properly thrilling, and the special detail for the 50th anniversary episode had to be a whole extra Doctor. You get to meet a different Doctor! You get to see what the Doctor is like when played by John Hurt!"

It's a brave, revolutionary move for an anniversary episode, which – multi-Doctor or not – tend to be quite backward-looking, heaped in nostalgia. "Exactly. That, for me, is the point. This feels like a worthy, important, different thing to do for an anniversary. A whole different Doctor. A paradigm shift. The way that introducing the Time Lords was in 1969, or exiling the Doctor… Something like that makes it a landmark episode. You can either throw a a party within the show, like *The Five Doctors* did, or you can start a big old unique new chapter of the show. A paradigm-shifting episode."

Let's talk numbers. Numbering things – seasons, mostly – seems to bother **DWM** readers more than it does Steven. "I've been screwing up numbers daily," he laughs. We all remember 2010's Series Fivegate. Or should that be Series Onegate? So – are we now to renumber all the Doctors, now that we know there's another one. Is Matt, in fact, the twelfth? Must we retcon the bejesus out of our DVD collections? Won't somebody please think of the children?!

"No, I've been really, really quite careful about the numbering of the Doctors," insists Steven. "He's very specific, the John Hurt Doctor, that he doesn't take the name of the Doctor. He doesn't call himself that. He's the same Time Lord, the same being as the Doctors either side of him, but he's the one who says, 'I'm not the Doctor.' So the Eleventh Doctor is still the Eleventh Doctor, the Tenth Doctor is still the Tenth… Technically, if you really counted it, the David Tennant Doctor is two Doctors, on account of the Meta-Crisis Doctor [*in 2008 episode Journey's End – Ed*]… It's not a matter of counting the regenerations, but of counting the faces of the Time Lord that calls himself the Doctor. There's an anomaly Doctor slotted in somewhere, that's all. In the script to *The Day of the Doctor*, Matt's Doctor was called the Eleventh, and David's was called the Tenth, so the numbering stays exactly the same – and we call Peter Capaldi the Twelfth Doctor."

"Inside those young boys is a very old, grumpy man – and here he is!"

STEVEN MOFFAT WRITER

Let's talk about John's portrayal. What kind of Doctor did Steven want John to play?

"It depended on the actor. We had one shot at it. We couldn't let John grow into the part. We had to devise a character and, honestly, I've got the emails to prove it, the very first person we thought of, who would be perfect to do this, was John Hurt. Thank God he said yes! The idea was, we've got Matt and David, who are different – and very similar, in different ways – but both at the same end of the scale of Doctors. They're the young, boyish, amusing ones. So I knew that I wanted an older one, because we know that the Doctor is really old – inside those young boys is a very old, grumpy man – and here he is! Here's the old, grumpy man, the slightly darker, quasi-sinister, worldweary Doctor, the Doctor that we know is inside the other two… and the moments where you flip that around and it's really the Matt Doctor who's the older one, but he's pretending… it says a lot about the character. It's as close as you can get, really, to Hartnell meeting them, given that we can't really have William Hartnell doing that. If you had unlimited scope to do anything you liked, it'd be Hartnell's Doctor, because that would be the whole story of the show. You wouldn't need the other Doctors, just William Hartnell saying, 'In the name of God, what have I become? And why?!'

But writing for multiple Doctors is no picnic. "This show is designed around the fact that there's *one* Doctor. There's a good reason for that: they're all scene-sucking monstrosities. Sometimes the only solution to a scene is to get the Doctor out of it, because he sort of stops tension and provides solutions far too fast. So when you get three of the bastards –! It's very hard work. Inevitably, it makes the episode sort of *about* the Doctor, but it's great fun to script. It's not what *Doctor Who* is normally like. The Doctor keeps secrets, puts up a front, acts in a particular way to bamboozle human beings around him… and now here his audience is himself!"

There are some other nostalgic elements, though. UNIT is back in *The Day of the Doctor*. So is Kate Lethbridge-Stewart, daughter of the late Brigadier, portrayed – as in 2012's *The Power of Three* – by Jemma Redgrave. Billie Piper – who played the Ninth and Tenth Doctors' companion Rose during Russell T Davies' time as showrunner – appears. The Daleks feature. ("I'd be horrified if the Daleks weren't it in," says Steven. "It has to be the Daleks. How can it not be the Daleks?") The Zygons drop by too, returning to *Doctor Who* for the first time since their début – over 38 years ago! – in Fourth Doctor serial *Terror of the Zygons*. "I wanted a shapeshifter, and I'd been wanting to get the Zygons into it for ages."

A return to the old desktop theme…

Had Steven been holding off using the Zygons these past couple of seasons, knowing that the 50th anniversary was coming up?

"Not at all. Quite the reverse. Every year that I've been showrunner, we've ended up with a different shapeshifter other than the Zygons, and I didn't want to do two in a year. When it came to the 50th, I liked the idea that if one monster, the Daleks, are *Doctor Who*'s most celebrated, brilliant monster, it's rather wonderful that the other is the show's *least* celebrated, brilliant monster. The general public doesn't know what Zygons are, but they're a design triumph. They're as good as anything that *Doctor Who* has ever come up with, which is why we tampered not at all with the design.

"To be honest, I think I should bring the Zygons back again. *The Day of the Doctor* is all about the Doctor's personal jeopardy, not really how terrifying the monsters are, but that Zygon design is so good – and the new ones can really move – that I'd like to bring them back again, make them proper frightening. We've more to do with those Zygons now that we've got them in the cupboard at Roath Lock."

So what else does Steven have planned for beyond *The Day of the Doctor*? What can possibly live up to the 50th anniversary hype?

"It's helped by an accident of timing," he says. "The Christmas Special is one month after the 50th Special. We'll barely have stepped down this terrifying amount of publicity that we're unleashing upon the world, before we start publicising the Christmas Special… and I don't know how that works." He laughs. "Talking to you now, I think, 'What do we do? Give everybody a week off from talking about *Doctor Who*, then bloody well start it again, with me popping up yet again to say, 'And it's his biggest ever adventure!'…? But Matt's last one is tremendous. It's a terrific episode, and Matt's performance in it is mind-blowingly good. It's the best one he's ever done, and a contender for the best performance ever by anyone as the Doctor. Absolutely sensational. His final performance, and it's absolutely knockout. And of course, at the end of it, we've got a new Doctor. Peter has already been in to do his first scene."

So rather exciting times lay ahead. "It will have been, in terms of the media blitz, the most *Who*-intensive time anyone has ever lived through. Everyone will be wrecked. But I'm writing Peter's first episode right now, and the scripts for his first season are coming in. I was very concerned – possibly too concerned, it's possibly very evident in the 50th script – about implying that this is the tombstone, the nostalgic celebration. We have to say, 'This 50th anniversary adventure is the new direction. We're going forwards.' If you don't do that, it can look like we're just saying, 'Wasn't *Doctor Who* great?' No, it *is* great. It *still is*. It's 50 years old, and it's still the greatest show on telly." **DWM**

THE 50TH ANNIVERSARY SPECIAL

STARRING Matt Smith, David Tennant, John Hurt, Jenna Coleman, Billie Piper, Jemma Redgrave, Ingrid Oliver, Jonjo O'Neill, Joanna Page, Aidan Cook, Nicholas Briggs.
WRITTEN BY Steven Moffat
DIRECTED BY Nick Hurran

'No more'? What does this mean?

ZYGON TIMES

The Zygons are back for the first time since 1975! We spoke to the man inside the rubber, Aidan Cook…

Hello, Aidan. Although they've only appeared in *Doctor Who* once before, the Zygons are a fan favourite.

"Yes. Their return has been very fan-driven, I think. A lot of people are very keen to see the Zygons come back."

Has that affected your performance? Was it important to remain faithful to what's gone before?

"Absolutely. If the Zygons were to come back and you were to do a completely new interpretation, it may as well be a new monster. You have to give a nod to the way things were, or people would be disappointed."

How many times did you watch *Terror of the Zygons* in preparation for playing a Zygon in *The Day of the Doctor*?

"When I got the part, it was one of the first things I did. There were a few clips on YouTube – not an extensive amount, but enough to get an idea. In a homage to *Terror of the Zygons*, I've tried to bring something of the same voice to it."

I'm surprised you can enunciate at all with those teeth in! How do you manage eating?

"I'm trying not to eat. It can spoil the application around the mouth. I've come this far; seems a shame to spoil it. Also, Zygons dribble a lot, so before each take I have my mouth filled with orange gloop, and then I have to act while dribbling."

How long does it take you to get made up as a Zygon?

"From start to finish, about three hours, so I've had some early starts. It's foam latex, so it doesn't let the cold in… or the heat out. Ideal situation is to be up on a windy moor somewhere; everybody else is wrapped in nice warm coats, and I can stand around quite happy in my Zygon suit. In studio, there's nowhere for the heat to dissipate, but it's part of the job. It's hot and uncomfortable, but it's fun."

You've done some recording for this episode on location. What was the public's reaction?

"I've reduced a couple of kids to tears. [Laughs] That's what it's about. People are definitely fascinated by me as a Zygon, and the *Doctor Who* geeks – for want of a better word – absolutely love it, bringing back a monster from 1975. Initially, the idea on this one was to keep the Zygons under wraps, but then people saw us… There were concerns it would leak, so the BBC issued a picture."

This is your fourth appearance in *Doctor Who* during this 50th anniversary year. You played the Mummy in *The Rings of Akhaten*, the Crooked Man – or the 'Hider' – in *Hide*, and the chess-playing Cyberman in *Nightmare in Silver*. How do the Zygons measure up?

"There have been a lot of biped, humanoid monsters in *Doctor Who*, so the one in *Hide* was nice, because I was down on all fours. I could make the movement really different, which I really enjoyed. As a Zygon, you can't move your head – a lot of the movement comes from the hips – but I can do some amazing stuff with the face. There is a tremendous amount of expression, even though you're kind of fixed in. I discovered Zygon face stretching. I did actually go to an aquarium. I looked at the rays and bottom-feeders, where the face is on the underside, and there is actually a tremendous amount of movement and expression in that, so I offered it up to the director and he liked it, so we've managed to put a bit of that in. It's a lot about the face. A lot of the shots in this are super close-up."

The Crooked Man and new Cybermen have been turned into action figures. A twenty-first-century Zygon can't be far off?

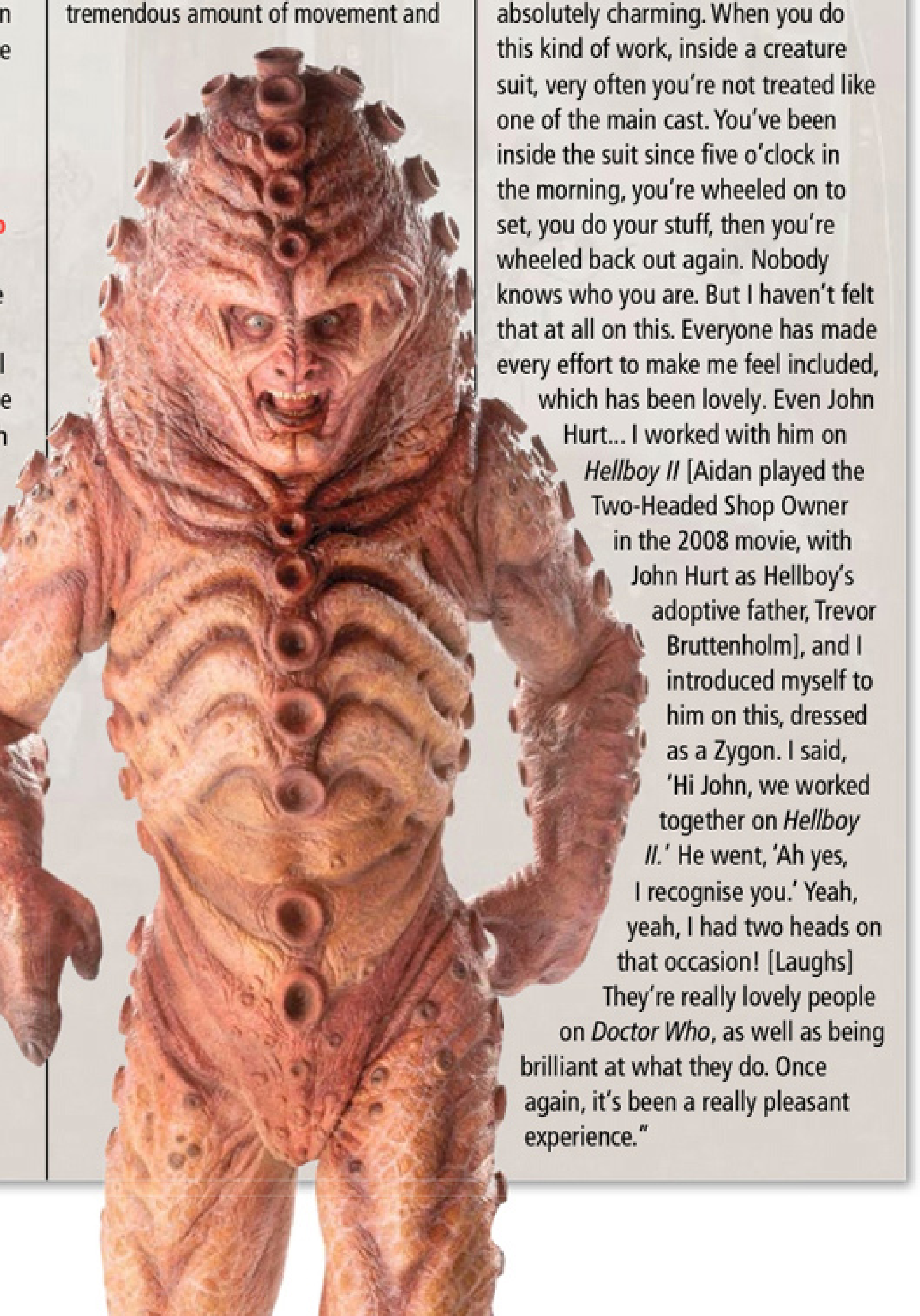
"I hope not. Funnily enough, I've been turned into toys before. I was in *Fimbles* [BBC, 2002-04], which is a pre-school thing, also Todd in *ZingZillas* [BBC, 2010-present], so my children – well, my grandchildren – have little figures with my voice in them, which is quite entertaining. It's funny to go into shops and see this stuff, especially pressing a button and hearing your voice."

Did you watch *Doctor Who* as a kid?

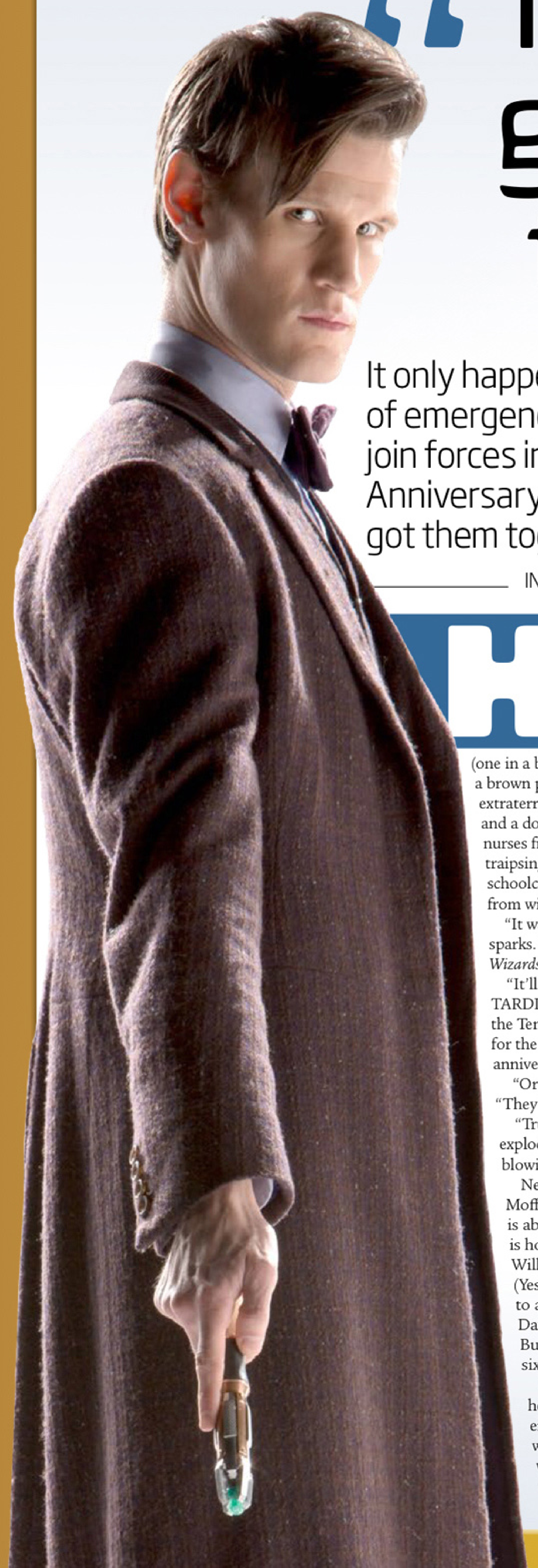
"I remember cowering behind the sofa as a child, when the Daleks came on, 50 years ago pretty much. This show gets its audience pretty young, but also has enough stuff in it for the older people, to hold their attention. You certainly get some jolly good-looking assistants, which is nice for the dads and teenage boys. And it doesn't take itself too seriously. There's a sense of tongue-in-cheek about *Doctor Who*."

What's it been like working with three Doctors on this episode?

"The best experience. They're all absolutely charming. When you do this kind of work, inside a creature suit, very often you're not treated like one of the main cast. You've been inside the suit since five o'clock in the morning, you're wheeled on to set, you do your stuff, then you're wheeled back out again. Nobody knows who you are. But I haven't felt that at all on this. Everyone has made every effort to make me feel included, which has been lovely. Even John Hurt… I worked with him on *Hellboy II* [Aidan played the Two-Headed Shop Owner in the 2008 movie, with John Hurt as Hellboy's adoptive father, Trevor Bruttenholm], and I introduced myself to him on this, dressed as a Zygon. I said, 'Hi John, we worked together on *Hellboy II*.' He went, 'Ah yes, I recognise you.' Yeah, yeah, I had two heads on that occasion! [Laughs] They're really lovely people on *Doctor Who*, as well as being brilliant at what they do. Once again, it's been a really pleasant experience."



“The Doctors are always going to be, ‘Who’s got the biggest sonic?’”



It only happens in the gravest of emergencies... Two Doctors join forces in the 50th Anniversary Special – so we got them together for **DWM**!

INTERVIEW BY **BENJAMIN COOK**

Had you driven past Cardiff’s Roath Lock Studios at 4.27pm on Wednesday 24 April 2013, you’d have met with one hell of a spectacle: Kate Lethbridge-Stewart, several UNIT personnel, two Doctors (one in a bow tie and waistcoat, the other in a brown pinstripe suit and trainers), three extraterrestrials from CBBC’s *Wizards vs Aliens*, and a dozen or so doctors (small ‘d’) and nurses from BBC medical drama *Casualty*, all traipsing out into the car park like naughty schoolchildren, while a fire alarm sounds from within.

“It wasn’t us,” insists one of *Doctor Who*’s sparks. “Last time this happened, it was that *Wizards vs Aliens* lot.”

“It’ll have been a blown fuse on the TARDIS,” teases David Tennant, who’s back in the Tenth Doctor’s pinstripes and plimsoles for the first time since 2009, shooting 50th anniversary episode *The Day of the Doctor*.

“Or a Dalek,” offers his co-star Matt Smith. “They’ve been known to start fires.”

“True,” David nods. “A few of them explode in this episode. Why do we keep blowing them up?”

Next week, David’s wife, actress Georgia Moffett, is expecting her third child. David is about to become a dad again... and he is holed up 150 miles away in Cardiff. Will the baby wait for him to get home? (Yes. Georgia gives birth a week later, to a baby boy.) “We’re cutting it fine,” David admits. “Right up to the wire. But I finish tomorrow, then I’m taking six weeks off.”

When Matt finishes filming on Friday, he isn’t sticking around in Cardiff either. He is off to Detroit for eight weeks, replacing his Time Lord quiff with a security-guard buzz cut to star in Ryan Gosling’s directorial début, *How to Catch a Monster*, aptly titled for a part-time Time Lord. “Yes, it’s always about the monsters,” he considers, as we head back inside. (The fire alarm has turned out to be a false alarm. Either that or a Dalek insertion into the Roath Lock stronghold, and we’re all walking straight into a trap!) “But it’s very different to *Doctor Who*,” he continues. “There’s a lot less of this –” He whips out his sonic screwdriver, and waves it about with a killer grin. He’s going to miss this.

Five minutes later, on a set that **DWM** can’t tell you too much about (spoilers!), the two Doctors are standing in front of a large UNIT noticeboard covered in photos of former companions.

Matt: “Tegan was with Pertwee, right?”

David glances at his co-star. “No. Davison.” He smiles. “We haven’t had another Aussie, have we?”

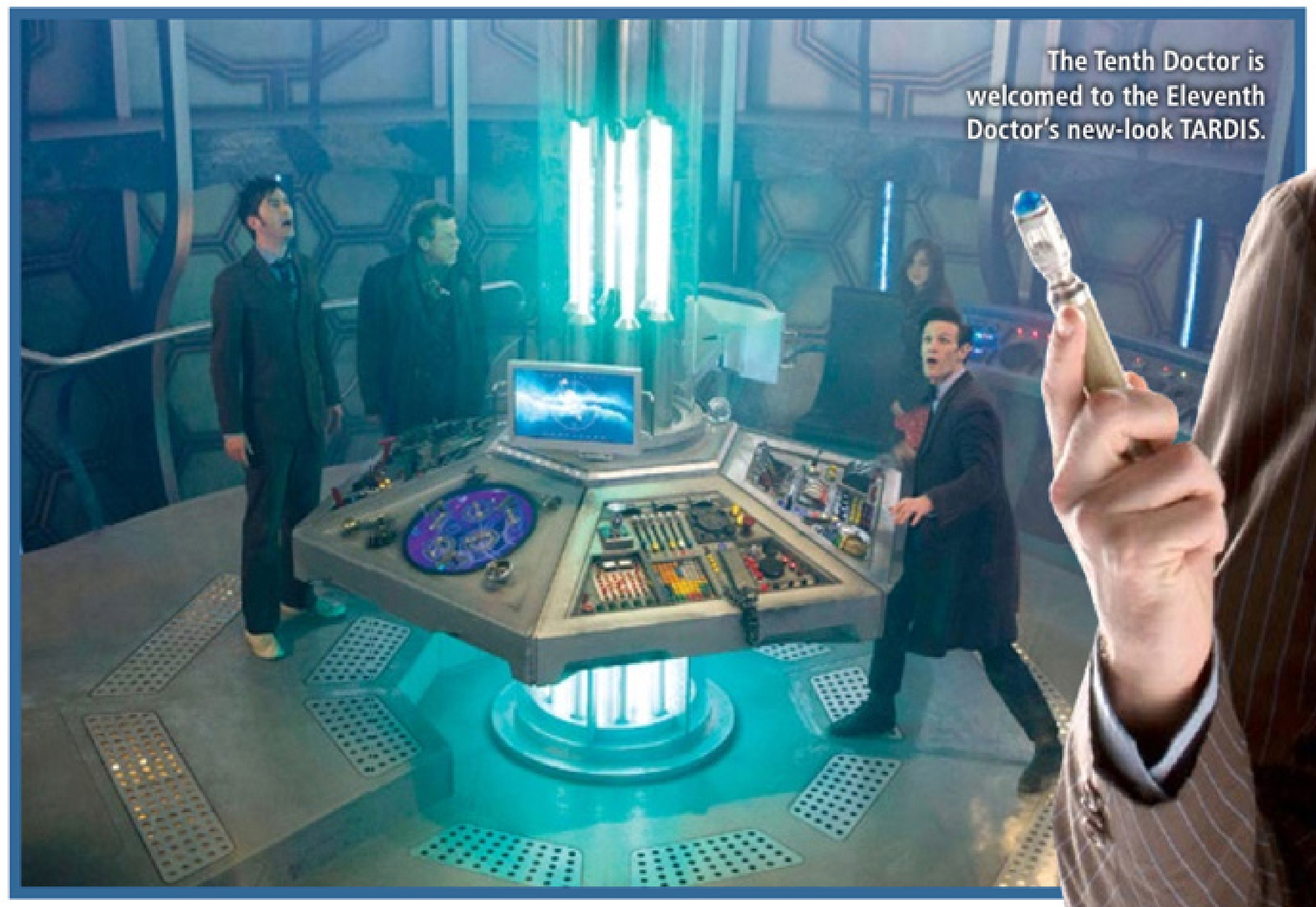
Matt laughs. “Showing your *Doctor Who* credentials, David.”

Peering over their shoulders, **DWM** catches a glimpse of a top-secret, highly-classified UNIT document pinned to the board. ‘Romana,’ it reads, ‘was a member of the House of Heartshaven on Gallifrey.’ Okay, the Art Department has done its research. ‘Romana II,’ it goes on, ‘became Lady President of the Time Lords.’ Right! Good! We’re taking this as canon.

Down to business: **DWM** is on set today to interview David and Matt – a rare chance for an in-depth two-hander with the past half-century’s two most popular Doctors. Wrap isn’t till 9pm, so a little before 7pm, while the special effects team vacates the studio as they prepare to – this might surprise you – blow up a Dalek, **DWM**, Matt and David retire to David’s trailer to chat.

On the way, we pass a Zygon – orange, venomous, covered in suckers – sat in an armchair, knitting the Fourth Doctor’s scarf. “They made me do it,” insists the Zygon. If none of this makes sense, it might once you’ve seen *The Day of the Doctor*. No promises, though. Or major spoilers. Here we go...

DWM: As Doctors, you’re members of quite an exclusive club.
David Tennant: “Ooh, yeah.”
Matt Smith: “And that feels good!”



The Tenth Doctor is welcomed to the Eleventh Doctor’s new-look TARDIS.

It *is* as cool as it seems, then?
MS: “God, yes! There are only 11 of us.”
DT: “There are only *eight* of us that are alive. Come on, it is quite a cool club. It’s a club that I think we’re very proud to be members of.”
MS: “Enormously so.”

You’re always being compared to other Doctors. Do you mind that?
DT: “Except, you are and you aren’t, in a way. The Doctor isn’t the same each time, so you’re expected to kind of do it a bit different to the guy who did it last. It’s not quite like Hamlet, or even like Sherlock Holmes, or Tarzan, or James Bond, where the characters are sot of –”
MS: “I find Tarzan a remarkable character. Sorry, to interrupt. Carry on.”
DT: “[Laugh] But those characters are the characters, whereas the Doctor is a bit of a blank sheet each time. So I suppose you’re compared by people who like to make lists of their favourites and things like that, but that’s not really being compared against somebody else as an actor; that’s people having preferences, isn’t it? Which is a slightly different thing.”
MS: “I just want to see a really whimsical Tarzan now!”

Well, if anyone can do it...
MS: “Oh God, me and David!”
DT: “If you do the press-ups.”
MS: “Oh yeah, because that’s working!”

DT: “It’s time. Get the loincloth on.”
MS: “Honestly, I was going on earlier about some diet I’ve been on. ‘Yeah, the diet that *isn’t working*.’ I’m exactly the same.”

No, you’re looking trim.
MS: “That’s kind of you. So are you.”

David, can we talk about your fringe? You’re wearing it down in this episode. What are we to read into that?
DT: “Nothing. No. Well, we’re mixing it up. Otherwise, business as usual. This isn’t the sort of part where you can change your look all that often. You have a different tie now and again.”
MS: “That’s a different tie?”
DT: “It’s a slightly different tie, although very much from the same palette. [Laughs] The shirt’s quite different.”
MS: “Is it?”
DT: “No.”

What were your expectations of playing opposite each other?
DT: “I didn’t quite know *what* to expect.”
MS: “I didn’t either, because it’s quite a solitary journey, isn’t it? It’s quite a solitary part. But I’ve had great fun doing it. It’s weird, we’re coming to the end of the shoot, but I sort of feel like I’m going to see you at work quite a lot.”
DT: “It could have gone either way, I suppose. When you’re playing the part, you’re quite ‘out front’, aren’t you?”
MS: “Yeah, the Doctor does his own thing, and from take to take you can sort of do your own thing, and that’s been slightly different –”
DT: “Yes.”
MS: “– because you’re like the three musketeers a bit more.” ►

THE DWM INTERVIEW MATT SMITH & DAVID TENNANT

◄ **DT:** "What's nice about that is, there's a shared responsibility. You've got someone to confer with, and you don't have all the lines to learn yourself."
MS: "Suddenly you go, 'God, this is what normal jobs are like.'"
DT: "[Laughs] Yeah, the odd day off!"

Would it be fair to say there's a slight competitive edge, too?
DT: "I don't feel we're competitive."
MS: "Not as actors. Not at all. I think we're very generous actors."
DT: "I do too. [Laughing] Who's saying we're competitive? Bastards."
MS: "The Doctors are always going to be, 'Who's got the biggest sonic?' It'd be a shame if they weren't."
DT: "Exactly. But if we were competitive as actors, it would be very difficult to do. It's felt very comfortable."
MS: "It has. That's what I hoped, that it would be fun and we wouldn't be sort of, y'know, weird. So many people around us were worried. 'Is everything okay?' I'm like, 'Yes! It's fine.'"
DT: "But that was my nervousness, because I'm a guest in this episode. You don't know how that will feel. You don't want to step on toes."
MS: "I don't think you're a guest."
DT: "Well... it's an unusual situation."
MS: "It is, but I think it's also... more than any other episode, it's about the show, not about any one of us. But then there have been lots of drafts of it that we've read, so it's gone through a genesis, I suppose."

Usually, the character of the Doctor can't change too fundamentally from one story to the next. This episode is kind of an exception, isn't it? The Doctor *isn't* the same man – or men – at the end of it.
MS: "Mm. Good observation. That's the key observation."
DT: "That's what actually elevates it above a sort of –"
MS: "Romp."
DT: "– just a romp, a celebration, which I think it still is, it does that, but after this the story of the Doctor will not be the same again. Thing is, I remember saying that a lot on this show. [Laughs] 'Things will never be the same again!'"
MS: "Yeah! 'It's a game-changer.' Until someone writes something and goes, 'Oh, let's just throw that out the window.'"
DT: "Yeah, quite. But I can only imagine – I won't be involved, but I can imagine – that this will change the direction of the future storytelling on the show."
MS: "But actually, what I like is, our Doctors do get on. And not, as well – there are moments where they don't. But I don't know how well I'd get on with other Doctors on camera. Maybe it would be completely different."
DT: "I'm sure. Yeah, the dynamic kind of found itself. I think we've quite enjoyed having the other Doctor to bounce off."
MS: "John Hurt [*who is playing a mysterious previously unheard-of version of the Doctor – Ed*] was saying some nice things earlier, actually, about me and you, which made me smile."
DT: "Was he? What was he saying?"
MS: "He says that we should do a revue together. He keeps saying that. Can you tell me what a revue is?"
DT: "I'm not entirely sure. I think they ran out a bit before our time. Kenneth Williams used to do them."
MS: "Right. Okay. Well, John was saying that we make a good, y'know... He said, 'As actors, you think at the same speed.' At which point I started going, 'Oh yeah? Go on? You're talking about our acting?' He was saying very nice things. And then I said something stupid, probably."

Doctors Ten and Eleven are joined by a mysterious figure from their past in *The Day of the Doctor*...

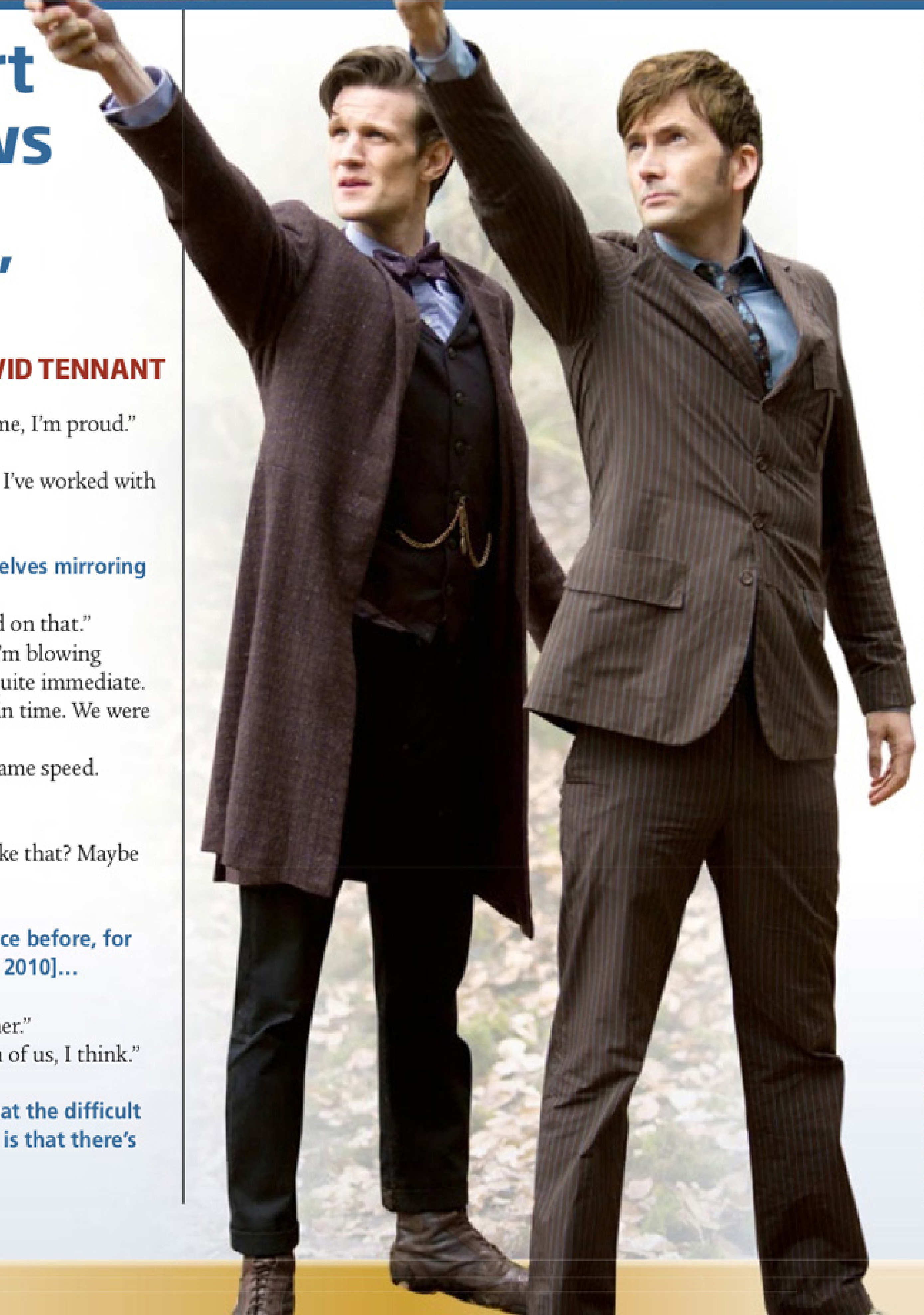
> "If John Hurt even knows my name, I'm proud."
>
> **DAVID TENNANT**

DT: "If John Hurt even knows my name, I'm proud."
MS: "Same here. I'm quite pleased."
DT: "The very fact that I can now say I've worked with him. He's been a delight."

So have you and Matt found yourselves mirroring each other's mannerisms?
DT: "Some days we've actively worked on that."
MS: "Although, it didn't take much. I'm blowing smoke up our arses here, but it was quite immediate. It was quite quick. David and I were in time. We were in sync."
DT: "That's because we think at the same speed. John Hurt told me that!"
MS: "Exactly. L-O-L."
DT: "I wonder if all the Doctors are like that? Maybe not. Maybe."

You have sort of acted together once before, for the regeneration [*The End of Time*, 2010]...
MS: "Sort of together."
DT: "But sort of very much *not* together."
MS: "That was a weird day – for both of us, I think."

David, you've told us in the past that the difficult thing about filming a regeneration is that there's no established etiquette.
DT: "No, there isn't."



Four years on, I wonder if you can both look back on that day more objectively?
MS: "I just sort of stumbled through it, and was grateful and thankful when it was over. I don't know if I'm allowed to say that? Also, I'd been for two auditions, had like three or four months hanging around, and then they were like, 'Can you come in, in like two weeks, please?'"
DT: "'Here's a page of dialogue.'"
MS: "Yeah, and suddenly you're doing it, and then... I mean, I'm going to have to go through it as well soon, but I can't imagine what it's like to see some young whippersnapper turn up in your suit."
DT: "It is quite peculiar. But that day was very different to my first day [*The Parting of the Ways*, 2005]. I had the advantage of sort of being slipped in under the cover of darkness, with a skeleton crew, no other actors, Chris [Eccleston]'s half of the scene had already been filmed. I was just being dropped in a few weeks before it was transmitted. Whereas when you did it, Matt, most of the BBC seemed to have come down from London and was standing around the monitors."
MS: "I know, I know."
DT: "It was very high-pressure."
MS: "And there were lots of explosions, which was good, but that was a new thing – all the debris and bang, bang, bang, was a completely new experience for me –"
DT: "You get very blasé to all that very quickly, don't you?"
MS: "Well, it does all the acting for you. You don't want it to upstage you."
DT: "My experience on that day was... it was very mixed, because it was quite emotional just filming that last moment. It wasn't my last day. Had it been my last day as well –"
MS: "Horrendous."
DT: "– I think I would have found it really tough."
MS: "What was your last scene?"
DT: "Oh, silly little greenscreen things a few days later. Exactly as it is on this episode."
MS: "Oh man, really?"
DT: "It's always the way – at the end of the schedules, the weird bits of greenscreen."
MS: "Of course."
DT: "Falling through the vortex."
MS: "Then they're like, 'Can you move your hand in? And out again? And... that's a wrap!'"
DT: "That was it. Exactly it. It was weird, the regeneration, because it felt sort of momentous and big, personally and professionally, and then Matt came on and we had a couple of photographs –"
MS: "I know, I'm looking really nervous! And they're up in my mum and dad's house, and my granddad's."
DT: "Aww."
MS: "I'm like, 'Can you take the really bad photo of me down?' I'm like this, and you're sort of looking at me, David, going, 'You poor bastard.'"
DT: "[Laughs] Then I just wandered off and got in a car. That was the really weird bit. As you wander off, you hear them going, 'Right, okay, let's block the next scene,' and suddenly you're aware of how dispensable you are – but also that you've filmed something quite historic, and that's exciting to be a part of, as this is."

You feel the hand of history upon you?
MS: "Yes. I guess there was a sort of anticipation for all of us on this, and for John as well. It's a multi-Doctor thing, and we've never done that before, but actually that's been one of my favourite bits of it, all the multi-Doctor stuff. That's when it comes alive. Apart from that, you turn up and get on with it –"
DT: "Like one always does. The sense of occasion happens around it, doesn't it? It happens with the amount of people that are interested. There's a kind of twitter around it."
MS: "As it were."
DT: "Yes, I mean twitter in every sense of the word."
MS: "Hashtag: Twitter is crap."
DT: "It's a world of pain, isn't it? I happily scream about it. I don't like Twitter. And then people take to Twitter to tell me how wrong I am."
MS: "And you don't know, because you never read it."

For well-known names, the appeal of Twitter is often to take back control of their public image, from the press.
MS: "Yes, but that intrusion comes with the territory."

Sure, but that doesn't make it easier.
MS: "No, it doesn't, but it doesn't make it a surprise. I saw someone from a reality show, who had been on holiday, and she was describing how the paparazzi had followed her there and she deserved privacy. I thought, 'No, don't moan. You can't moan. It's life. It's what it is, and you've got to live with it. You've got to make the best of it and try to enjoy it.'"
DT: "It won't last forever."
MS: "No. People come, people go."
DT: "It's another part of the job."
MS: "Yeah, it's work. People that are good at being famous work very hard at it. Tom Cruise is brilliant at it, but he works hard. It's always difficult when people write hurtful things about you, but – and I mean this with the greatest of respect, because the majority of journalists are good and want to write about and explore a person, and contextualise that somehow – there is another strand of journalism that is, I think, more about a journalist's own voice coming across, and often to sort of take someone down, wittily. I guess it's more interesting, I don't know, but I pay very little attention to it. I try to get on with my life as normally as possible. Well, I say that... The truth is, I go out less now. There are times when if I've got to go into town, I'll go –"
DT: "'Maybe I just won't.'"
MS: "Exactly, because just going to Selfridges can become tricky. Sometimes you're not in the mood. You just want to go in and buy the perfume for your mum, without being stopped or photographed. But it's a small price to pay. One has to take stock and go, 'Look how fortunate I am. What a fortunate position to be in.' When you're in a show like this, it affords you a great deal. But it doesn't define you. It doesn't define you in the eyes of the people who know you."

It's almost like looking in a mirror...

This 50th Anniversary Special is going to air across the world [*simulcast in over 75 countries – Ed*], and be screened in cinemas – in 3D – and at the 50th Celebration at ExCeL in front of something like 6,000 people. Are you scared?
MS: "That's interesting. I mean, you're always a bit... because that 6,000, it's going to get bigger, isn't it? You can't think, 'It's ten million. No, it's 20 million. No, it's –' Because it's the anniversary. And there are certain people coming back, and that adds another bit of fairy dust."
DT: "All these people going to the cinema... does that mean the TV viewing figures are going to be down? That's what I want to know."
MS: "But it'll be in the cinema! You know what you can do? I've never been able to do this, but... sneak into your own film. Shall we do it?"
DT: "You and me?"
MS: "Yeah! Let's! [Laughs] Actually, I don't know why we would, because we'll have seen it like five times by then. But we could, in theory."

Let's end on something life-affirming. What have you learnt from each other, during your time working together?
DT: "That's a philosophical one."
MS: "David left a very brilliant legacy of professionalism and was very well-liked –"
DT: "Did John Hurt say that?"
MS: "No. Although... although, I've seen it in his eyes. [Laughs] But it's such an individual experience. People always ask me – and you probably get this a lot – 'Do you take from other Doctors?' I've never played Hamlet, so you might have a better view on this, but I compare it to Hamlet, in that it has to be your version –"
DT: "Yeah."
MS: "– because otherwise it's sort of redundant. But people still spot similarities or whatever."

As fans, we're fascinated by that: whether you've nabbed that from Troughton, or this from Davison –
DT: "– which is the joy of watching *Doctor Who*. That's why people go back to Hamlet – or any Shakespeare play – a million times. There's a joy in seeing the same thing interpreted through the prism of different performances, and that's part of the joy of *Doctor Who*, and part of why it's something that people have kept watching for 50 years."
MS: That's a nice quote."

You've done this before, haven't you, David?
DT: "[Laughs] There's your headline." **DWM**

"I felt like the luckiest girl in the world, having three Doctors to play with…"

Impossible girl Clara Oswald is back in *The Day of the Doctor* – and Jenna Coleman couldn't be happier with her place in this historic episode…

INTERVIEW BY **BENJAMIN COOK**

During a break in recording *The Day of the Doctor*, Jenna Coleman is sat in her trailer, clutching a bright pink My Little Pony. "I won it," she beams. "It's Kat from Costume's birthday, so we played pass the parcel. There was a crown as well, but somebody else got that, and Steve our continuity guy got some love balls."

It appears that Jenna has drawn the short straw.

She laughs. "I think I might have. There were some bubbles, too. Our Second AD, Heddi, won those."

Matt Smith did not win a pony. Nor bubbles. Not even some love balls. He is handling this badly. "I'm going to chop that pony up," he tells us, with a wink. "Jenna will get a My Little Pony head on her pillow. Put that in your magazine!" Friendship is magic, eh?

One Doctor is a handful, clearly (although, shortly afterwards, Heddi gave Matt her bubbles, and all was calm again on set), so how has Jenna found balancing *three* Doctors – Matt, David Tennant, and 'missing Doctor' John Hurt – in this extraordinary 50th anniversary episode?

"It's been an absolute joy," she insists. "I've felt like the luckiest girl in the world, having three Doctors to play with. It lends itself, the three of them, to so many possibilities within the scene – and the comedy, the three of them fizzing away, whether they're arguing, formulating a plan, or patting each other on the back…"

This is the first time that Jenna – just Jenna now, not Jenna-Louise, having dropped the double-barrel after *The Name of the Doctor* – has been free to talk openly to **DWM** about the true identity of Clara Oswald: a woman scattered, it turns out, across time and space, creating many versions of herself that have saved the Doctor time and time again.

"It hadn't been done before," she enthuses, "so it was really – and I know I use this word a lot – exciting. *The Day of the Doctor* is the first episode where Clara is free of the mystery, and we can feel that. Time has definitely passed. She's matured and grown up – Clara is a teacher now – but also something in her and the Doctor's relationship has solidified, they fit together properly, and the burning questions and mysteries have kind of gone away now. They're pals who just like hanging out. She's much more comfortable around the Doctor. There's an easiness there now, I think, whereas before there was a lot of tension. It was quite dark sometimes. There was this underlying sense of… well, she died twice! That too!"

As it turns out, Clara has been living every *Doctor Who* fan's dream: she's met *all* of the Doctors. Some of them more than once. Lucky so-and-so. (Bet she owns a complete set of Character Options Micro Figures, too. Damn her eyes.) "I had a scene in this where I was looking at a picture of David [Tennant], and I was like, 'So I've met him, right? I know him?' Working with John [Hurt] and David, I don't know them, but it feels like I do. There's something in Clara's past… Also, I know the Eleventh Doctor really, really well, and they're all the same person, so there's something in that, of the familiarity, feeling instinctively that she knows them.

"This whole episode is… well, it's the 50th, it's 3D, and we've got this ensemble of incredible actors, so there's been a proper buzz about it. The first day in the TARDIS, with the three Doctors, I was just beaming. There was a scene where they all had to turn their heads and look at me, and I couldn't stop corpsing. I was like, 'Sorry, it's going to take me a little while to get used to the sight of the three of them together.' It looked brilliant. Another day, we were in Eleven's TARDIS, and Matt was doing his thing, being the Eleventh Doctor and driving, and then he looked up at David and was like, 'Oh. Sorry, do you want to drive?' So we found all these little moments, where the Tenth is helping Clara figure out what to do with the TARDIS. And Matt being lowered into Trafalgar Square, hanging onto the TARDIS… it will be such an iconic image, I think, in years to come. It's so exciting – sorry! – to be a part of this."

Matt wasn't the only cast member who got to work with one of his predecessors. Jenna got to work with one of hers too: Billie Piper, who played Rose Tyler, companion to the Ninth and Tenth Doctors, returns in *The Day of the Doctor*. "It's not that often that we get girls around on set for me to hang out with," says Jenna, "so I've loved it – and having Jemma Redgrave [who plays Kate Stewart] around as well – and Billie is just so cool. It was kind of short and sweet, I wish she'd been around for a bit longer, but there were all kinds of nice little nods and echoes that we managed to put in… There's a scene where the Doctors are jumping up and down on the desk and being silly, and then there's the two of us, Billie and I, like the wives, standing at the side, really embarrassed by their behaviour. I wonder what would happen if they gave us our own spin-off series. Clara and Rose sat in a teashop, discussing the Doctors. 'I wonder what they're up to now.'"

Clara has time for a cuppa with three Time Lords – Matt Smith, John Hurt and David Tennant.

Last year, Jenna told **DWM**: "We had a bit of an audience – fans – as we arrived on set, which was quite strange, but I've not been on screen yet, so nobody is interested. Everybody just recognises Matt." A year on, and Jenna is getting a *lot* more attention.

"It's mental. I've tried not to over-think it. The crowds in Trafalgar Square went insane. They recognised me, and it's flattering. Or when Steven [Moffat, showrunner] puts lines in the script like 'One of those Clara stares'. It gives you a sense that people are getting to know her, and she's becoming more relatable."

Like her co-star Jemma Redgrave, Jenna tries to avoid reading reviews. "I saw a couple for *Asylum* [*of the Daleks*, 2012], my first episode, and Jenni our press officer sent some over for *The Snowmen* [2012], so you get a sense of the general feelings towards the character, but otherwise I ignore reviews. I got the sense that Clara went down okay, and that was a relief, but it's been strange with the three Claras, because every time it's felt like starting again. Even now, it still feels like really early days. So much of Clara has been driven by the story. That's what's great about this 50th anniversary episode, because it's the Doctor and Clara's first adventure kind of shackles-free. But it'll be interesting to see what happens next. Where now? That's all to come after the 50th. It's all up to Steven, but I've got a couple of ideas that I wouldn't mind passing on. We'll see. We'll see what happens."

What we do know is, after one more episode with Matt this Christmas, Peter Capaldi is taking over as the Doctor… How well will Clara work with another Doctor?

"Well, because of this tie with her and the eleven Doctors – or twelve! – she knows this man inside- ►

Soufflé girl – Oswin Oswald.

Clara the governess.

Modern-day Clara…

out. All these bits that Steven has put in the script, where the Doctor just grabs her hand, he doesn't even have to speak, and so much is said between them without them saying anything at all. I really like that. It's how the scenes have been written and played between John, David and Matt's Doctors too. It's intuitive. It's lovely. Because it's him – it's the same man – he's just in a different body. It's the same dynamic, whether it's an older Doctor, just as Matt's Doctor was very different to David's.

"What's interesting, even with the first Clara, is the sense that – not in an awful way, but – she doesn't need him. She finds him the most amazing man, but she doesn't need him. She won't just do as she's told, as they wander into all sorts of danger. She definitely makes him work, and she doesn't wear everything on her sleeve. He offered Clara all of time and space, remember, and she said, 'Come back tomorrow.' It's a different approach, which has thrown the Doctor, but it's going to be interesting where we go now."

In the meantime, on 23 November (Clara's birthday, not-so-coincidentally), *The Day of the Doctor* will air to millions of fans worldwide, many of whom – including Jenna – will be watching in glorious 3D. "I've not seen myself in 3D yet, but I saw some of Matt, and it looks great. It's weird to see his body in 3D. Little things like... pointing a finger, it's coming right out of the screen at you. The Doctor is pointing at you! And all the stuff they've been putting in the air – pollen and feathers, with fans – so it's going to shoot out of the screen. It will feel like there's a lot of depth to it. But it's been a lot slower to make. We've liked that. It gives you more time. Usually, we never have enough time on *Doctor Who*."

So watching herself on screen might be easier this time around?

"I hope so. It'll be like *Asylum*, which was my first episode, but it was nice for me, because I was Oswin, so I still enjoyed watching the rest of the episode, watching Matt, Karen [Gillan, who played Amy] and Arthur [Darvill, who played Rory], although I still had those nerves of 'it's the first episode'. But then Christmas, *The Snowmen*, that was hard for me, going into a room full of journalists [for the press launch], watching it for the first time. I was really nervous. But the 50th is... it's not about that. It's not about any one person. It's about the show. It's about being part of something wonderful, and celebrating that, and enjoying that with everybody that you've had the pleasure of making it with, rather than being, 'Oh my goodness, my face in 3D is horrendous!' I don't think I'll be looking at my own performance. I'll be shedding a tear over the Doctors."

Billie Piper is back in *The Day of the Doctor*.

"Clara doesn't need the Doctor. She won't just do as she's told."

JEMMA REDGRAVE
Kate Stewart

Welcome back, Jemma. Last time we chatted [DWM 452], we asked you if you'd return to *Doctor Who*, if UNIT were recalled. "I should be so lucky," you said. "I'd be so privileged." And now, here you are!

"Yes! It was about a month before we started filming, my agent called and said, 'There's another *Doctor Who* on the cards. It's the 50th anniversary episode.' Well, that's a bit like Christmas, isn't it? It's always nice to be asked back, but particularly nice on this. You'd be a fool to say no to the 50th anniversary."

The character of Kate proved to be a big hit in last year's *The Power of Three*.

"It's been really positive. I don't read reviews, but my sons are both on Twitter – I'm not, but they went on Twitter after the 'cubed' episode – and the reaction from the fans was phenomenally positive, which was great. [Laughs] My sons wouldn't have shown me if it had been negative."

But does that raise the stakes this time around for you?

"I did think about that, actually. I thought, 'Don't f*** it up.' Then I thought, 'Well, I can't think like that. It's like any job you ever do: you have to find the truth of the situation and the character. You have to step into each scene as though you don't know what's going to happen or where the scene is going to go. You don't think about external pressure... although sometimes it's not easy. It was a very particular introduction in *The Power of Three*, a wonderful introduction, and I hope to carry a bit of that with me – Kate's humour, her focus. She's quite unique. You hope to take that through. It's a pressure to be in the 50th anniversary episode. Yes, that by itself. It's knowing that it's hugely anticipated, and will be watched by hundreds of thousands and millions of people all over the world, and in 3D, and in cinemas! There cannot be any more pressure than that. That's as pressured as it gets."

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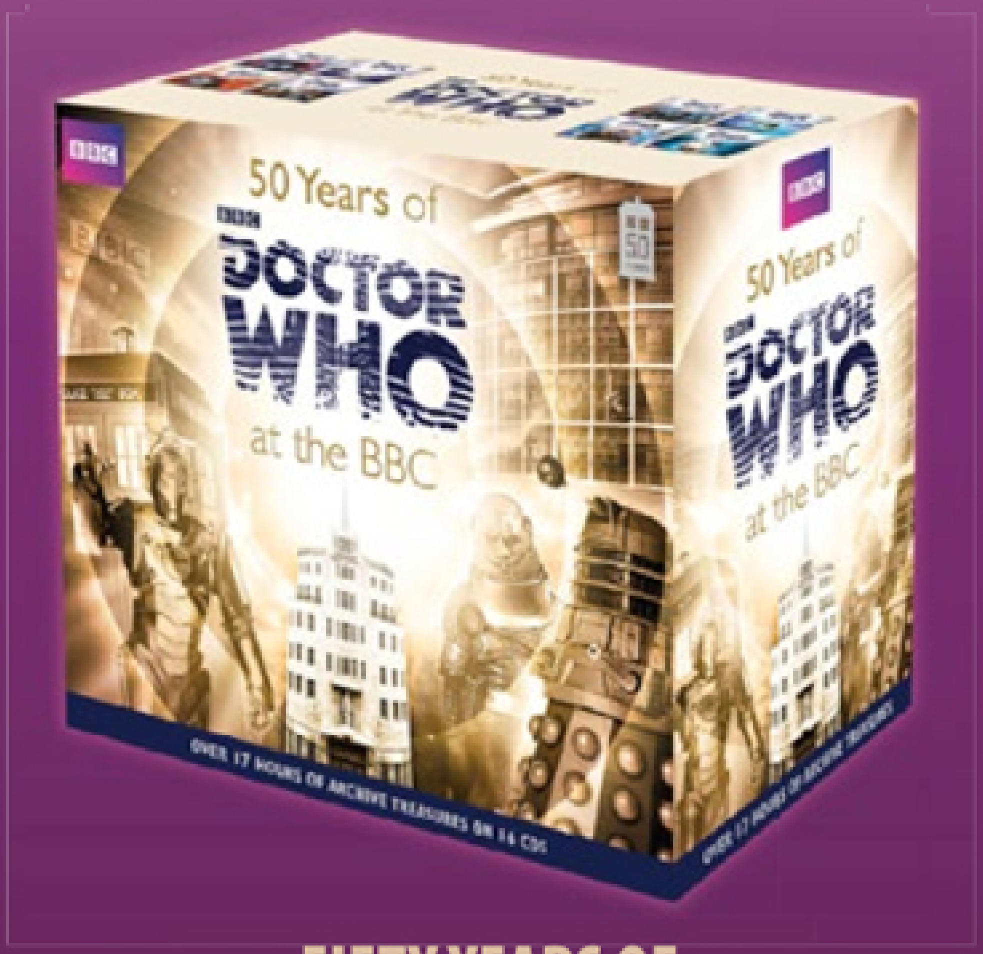

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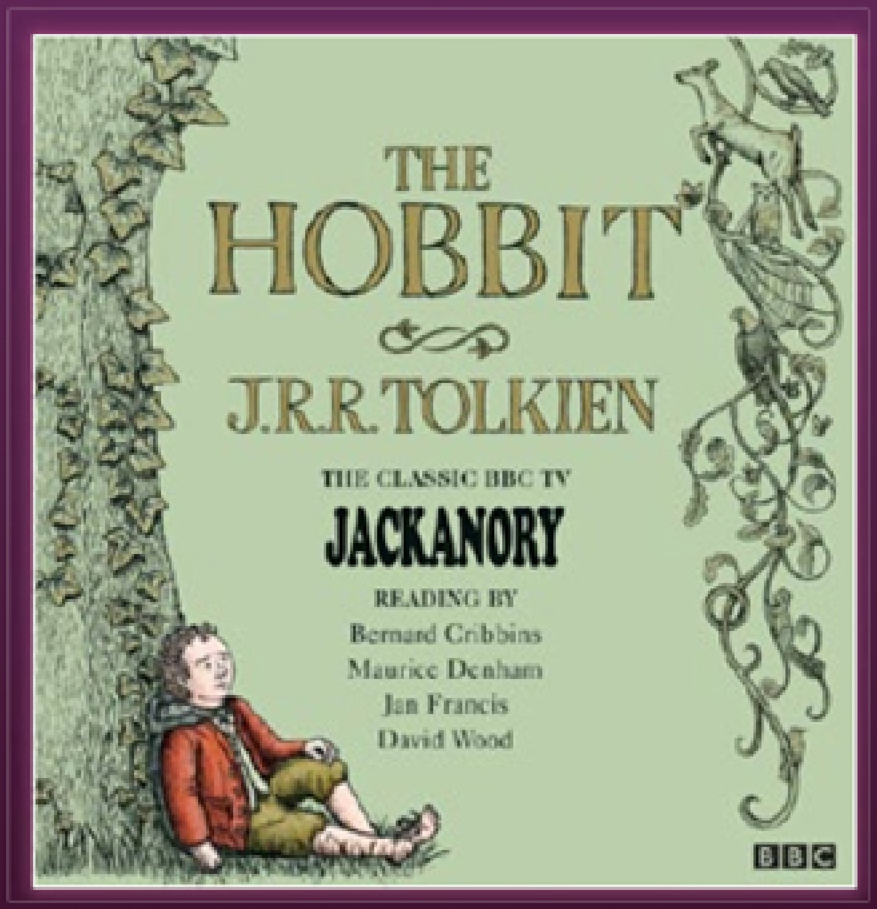

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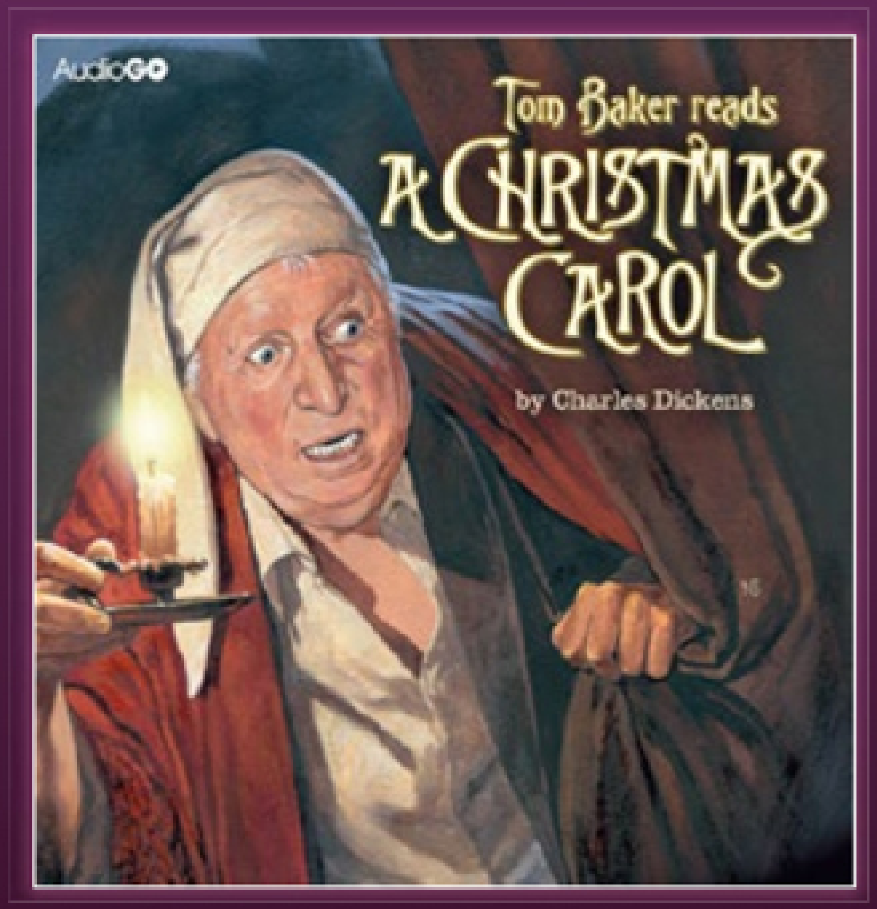

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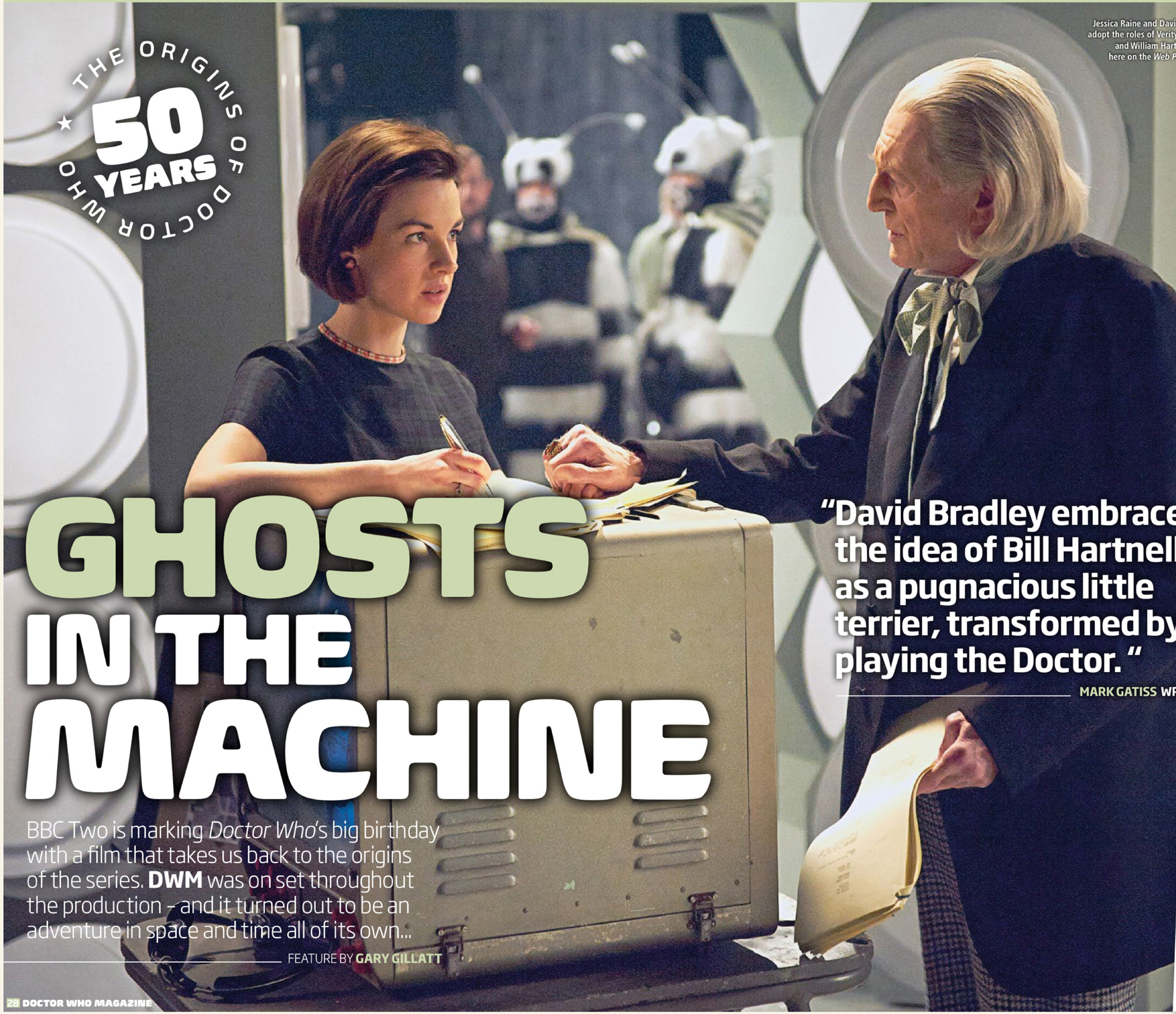
BBC

THE ORIGINS OF DOCTOR WHO
50 YEARS

GHOSTS IN THE MACHINE

BBC Two is marking *Doctor Who*'s big birthday with a film that takes us back to the origins of the series. **DWM** was on set throughout the production – and it turned out to be an adventure in space and time all of its own...

FEATURE BY **GARY GILLATT**



Jessica Raine and David Bradley adopt the roles of Verity Lambert and William Hartnell, seen here on the *Web Planet* set.

> "David Bradley embraced the idea of Bill Hartnell as a pugnacious little terrier, transformed by playing the Doctor."
>
> **MARK GATISS** WRITER

7.00am. Sunday 17 February 2013. Westminster Bridge, London.

It's that special minute of the morning when everything is blue. The air itself is blue. The River Thames, at the turn of the tide, is completely still – an unblemished mirror. Viewed from the southern bank, every detail of the Palace of Westminster is perfectly doubled in its reflection. It's a frozen, bewitching moment... Until the silence is broken – respectfully – by Big Ben chiming out the hour.

And then, right on schedule, the Dalek invasion begins.

A large white van pulls up on Westminster Bridge Road, and the Daleks are hauled from the back of it, each in several pieces, and carefully assembled on the pavement. It's immediately clear that they are the perfect Daleks for the day: from the silver balls of their eyestalks down to the thick black rubber of their dodgem-car bases. Freed from their reliance upon the static electricity of their city on Skaro, these Daleks draw power via a satellite dish mounted on their backs – or so the story goes. In reality they are driven by the scrabbling plimsolls of their eager human operators, now hidden within, twitching and spinning the machines into sinister life.

"A wondrous sight, isn't it?" says Mark Gatiss, his breath frosting. Clearly a man with experience of night shoots and dawn calls, he's wearing a heavy coat and fur hat, as if he's just slipped away from the Siege of Leningrad. As the four Daleks fall into line, Mark's heavy sigh of pleasure fogs the air around us. The sight of Daleks gliding over Westminster Bridge is a potent image for any *Doctor Who* fan, but has an even deeper resonance for Mark.

After all, he's been here before.

FLASHBACK. 8.00am Sunday 31 October 1993. Westminster Bridge, London.

Doctor Who is gearing up to celebrate its 30th birthday. The series itself may be four years dead, but the fans remain as loyal as ever – and one, Kevin Davies, is preparing a celebratory documentary for BBC One: *30 Years in the TARDIS*. The highlight of today's filming is a recreation of a key scene from the 1964 serial *The Dalek Invasion of Earth*, for which Kevin has assembled a slightly ragtag troop of homemade Dalek casings. However, the Dalek operators are required to be members of the actors' union Equity, so suitably qualified fan friends have been drafted in; among them Barnaby Edwards and Nicholas Pegg – for whom Dalek-ing will ultimately become something of a vocation – and the 26-year-old Mark Gatiss.

"The early 90s was a dark time for *Doctor Who*," recalls Mark. "At that point, I really didn't think it would ever come back. All you could do was try to keep the flame alive in whatever small way you could. And so when Kevin was looking for ►

The Dalek invasion of Earth – revisited once again in 2013!

Daleks to be in his documentary, I jumped at the chance.

"I remember trundling along the bridge, with fibreglass splinters in my neck, and thinking: 'This is really difficult!' It was barely-controlled chaos, and kids were running about behind us, shrieking with delight. But then one little boy came right up to me and tugged at his mum's sleeve and said: 'What are they, mum?' And my heart sank. How can anyone say 'What are they?' about the bloody Daleks? And I thought: 'This is it, the world is starting to forget. This is how it ends.'"

8.30am. Sunday 17 February 2013. Westminster Bridge, London.

Word has got round that the Daleks are in town, and a huge crowd has gathered across the street, snapping away with cameras and smartphones. Tourist buses pass at a crawl, allowing their passengers to enjoy the spectacle. Pictures have already been tweeted and retweeted around the world. *Everyone* loves the Daleks.

Doctor Who fans have been waiting for a moment like this ever since the announcement that BBC Two would be marking the 50th birthday of *Doctor Who* with a special feature-length film, telling the story of the creation of the show and the struggle to bring its earliest episodes to the screen. Today's location shoot is the first chance fans have had to appreciate the true ambition of the production.

"It's over a decade since I first pitched the idea to the BBC, for the 40th anniversary," explains Mark – writer and co-executive producer of *An Adventure in Space and Time*. "I've been back and back to it over the years. I talked to Steven Moffat about doing it when Matt Smith took over, as a way of reminding the audience that there had been other Doctors before David Tennant. But he said – and I agreed – that it was better to save it for the 50th. At the time it felt like years away, but then: 'Oh no! It's here!'

"It's a great, compelling story – but honing in on the best way to tell it has been the challenge. But I always knew I was going to get the Daleks out on Westminster Bridge again."

Only a short sequence is to be filmed this morning, but a challenging one. With artful instinct, a thin mist gathers along the Thames, lending a dreamlike quality to the scene. The traffic is stopped at both ends of the bridge, and an uncanny silence falls as the Daleks glide across, casually inspecting their latest real-estate acquisition. One camera frames the familiar shots from 1964, while another, high up in a window of the old County Hall, captures a brand-new perspective. Then: "Cut!" But this is not the voice of Terry McDonough – director of *An Adventure in Space and Time* – but of actor Ian Hallard, who's playing the cravat-wearing director of the original *Dalek Invasion of Earth*, Richard Martin. With perfect comic timing, one of the Daleks swings its eyestalk round to regard 'Richard' as it receives furious notes on its performance.

"I love it!" chuckles Mark. "That's staying in! Now… I don't suppose you know anyone with a Zarbi costume do you? Or a Voord?"

I confess that I don't, and Mark explains: "We have a tiny scene in the film where I need an unexpected monster. Someone's told me there might be a Mechonoid in Sunderland, but our budget can't stretch to the transport."

11.00am. Sunday 17 February 2013. BBC Television Centre, London.

The Daleks are packed away again, and *An Adventure in Space and Time* moves back to TV Centre, where the unit has been shooting on location for the past week.

Carole Ann Ford (Claudia Grant), Jacqueline Hill (Jemma Powell), Verity Lambert (Jessica Raine), William Russell (Jamie Glover) and William Hartnell (David Bradley).

> "The creation has fascinated me ever since I read *The Making of Doctor Who*, which was like our Book of Genesis."
>
> **MARK GATISS** WRITER

Today's scenes feature Jessica Raine, as *Doctor Who*'s first producer Verity Lambert, and Brian Cox as her boss, Sydney Newman. The pair hurry through the Stage Door reception area, which has been stripped back and polished to its gorgeous 60s best. Newman is explaining the idea for a new television series to Lambert. "They travel about in space and time, getting into scrapes," says Newman, putting it in a nutshell. Cox looks the very image of Newman: former BBC Head of Drama and one of the chief engineers of *Doctor Who*. With a cigarette holder clenched in his teeth, he squawks his dialogue from the side of his mouth, a little like the Penguin from Batman. "And I want you to produce it, kid!" he tells Verity. "I need someone with piss and vinegar in their veins!"

It's an unlikely catchphrase, and totally thrilling to hear Sydney Newman say it out loud.

Doctor Who's original director, Waris Hussein, played by Sacha Dhawan.

FLASHBACK. May 1965. BBC Television Centre, London.

19-year-old Brian Cox arrives at the studios to record his first ever TV. It's a small part in a one-off drama, *A Knight in Tarnished Armour*, written by Alan Sharp and directed by John Gorrie for the prestigious *Wednesday Play* strand. Later that evening, in the BBC club, he is introduced to the man with ultimate responsibility for *The Wednesday Play*: BBC Head of Drama Sydney Newman.

"He was quite a character," recalls Cox. "Bear in mind that I was nobody, and didn't know anyone or anything, and he was still very charming and very nice to me. But yes, Sydney was an amazing character, and he really set the agenda for how drama was done on TV in the 60s, and that work still has a massive influence today. *The Wednesday Play* – along with *Armchair Theatre*, which he did for ITV – gave so many great writers and directors their first work. He brought people like Harold Pinter in to do TV. There was Dennis Potter and Tony Garnett and Ken Loach. He fashioned himself like one of the great movie moguls, like Jack Warner or Louis B Mayer. He had a great sense of showmanship, but also great integrity. He was very hands-on and very encouraging and very open. He was a true enthusiast, and *Doctor Who* was born from that enthusiasm."

Nearly 50 years later, Brian Cox CBE is now world-famous, thanks to a prestigious career with the Royal Shakespeare Company and a host of blockbuster films, such as *Manhunter* and *X-Men 2*. So does he think Sydney would approve of his big-name casting?

"I hope he'd be proud," says the 67-year-old star, laughing. "But I really don't know. He might say, 'Too Scottish!' or 'You should be more Jewish!' Hopefully I've captured the spirit of the man. And I'm wearing brown contact lenses so I match up better. They were made for another part, but I brought them along today. I don't think the director has noticed!

"When the script for this came through I jumped at it. It's a great script, and really captures Sydney and Verity and how things were back then. And it was perfectly timed for me, as I'm doing a play in London. I thought it was a great way to pay tribute to Sydney and to work at TV Centre one last time."

2.15pm. Sunday 17 February 2013. BBC Television Centre, London.

When the sun shines down into the rotunda of TV Centre at just the right angle, it is reflected and scattered by the wide circle of windows into a hundred diamond-shaped beams – which, in turn, reflect and scatter again. It works like a gigantic glitter ball, and it's the dazzle of pure showbiz, of a thousand stars.

When the production team assembles under this golden glow – ready to film Sydney Newman's first arrival at the BBC – the remaining working life of TV Centre can be measured in hours. *An Adventure in Space and Time* will be the last ever drama to be filmed at the studio.

"It's so spooky that we're here," says Mark Gatiss, gazing up into the kaleidoscope of light. "Most of the fittings have been ripped out, and we've had to put the building back together again, just before it closes down. Frankly, it's a national scandal that they're closing it at all."

Brian Cox agrees. "I worked here in the 60s, the 70s, the 80s and the 90s," he says. "It's so quiet here today – eerily so – but it used to be this incredible hive of activity. TV Centre was a greenhouse for creativity, providing the perfect conditions for talent to flourish, and for people to learn their trade. Designers and make-up people for example – the best you find in the movie business honed their craft here. And, boy, the make-up department Christmas party was the place you wanted to be, I can tell you.

Verity Lambert and Sydney Newman discuss their new science-fiction series.

"All things must pass," he adds, "but you think, in closing TV Centre, maybe they've thrown the baby out with the bathwater? It's very sad. For me, this place is full of ghosts. Spirits walk those corridors."

Filming pauses while a tour group passes through. Owing to the unique way the BBC is funded, *An Adventure in Space and Time* was almost prevented from filming at TV Centre at all. There was a concern that actual TV production would cause too much disruption to the tour schedule.

"Have you seen upstairs yet?" asks Mark. "Have you seen what we've done?"

FLASHBACK. Summer 1973. Sedgefield, County Durham

Mark Gatiss is seven years old, and he loves *Doctor Who*. It's been part of his family life for as long as he can remember. His mum does an excellent impression of a Fish Person from *The Underwater Menace*. His brother tells wondrous stories of when Cybots invaded the sewers of London. His dad's tyre-pressure gauge is regularly pressed into service as a sonic screwdriver. Memories of *Inferno* mean that Mark lives in terror of the nearby gasometers.

1973 is the year of *Doctor Who's* 10th anniversary, and Mark's new favourite book is *The Making of Doctor Who*, by Malcolm Hulke.

On page two he reads these words: 'An idea as good as *Doctor Who* doesn't just happen. Like building a bridge or a house, a great deal of thinking and work goes into a television series before you ever get to see it.'

2.30pm. Sunday 17 February 2013. BBC Television Centre, London.

The fifth floor of TV Centre has been dressed to recreate the 60s offices of Sydney Newman and Verity Lambert. Next door, the office of the design department, ready for scenes where Verity has to pester a begrudging Peter Brachacki to imagine her a TARDIS control room.

The level of detail on these sets is quite astonishing. Copies of original BBC production paperwork cover the desks and walls. Even the sides of cupboards that will never be seen in shot are pasted with nuggets of *Doctor Who* history. 'Design budget allotment for pilot episode: £291' reads one memo. Another, from BBC Controller of Programmes Donald Baverstock tells Verity Lambert: 'Following the viewing of episode seven today, I now agree to commit myself to accepting an additional ten episodes, making 36 in all… I hope that in these you will brighten up the logic and inventiveness of the scripts.' All this documentation is covered in familiar names: David Whitaker, CE Webber, Raymond Cusick, Terry Nation, Donald Wilson…

"I've been fascinated about this story – the creation – ever since I first read *The Making of Doctor Who*, which was like our *Book of Genesis*," says Mark, perching on Verity Lambert's desk. "The most difficult task has been to hone it down to something that will fit in a 90-minute drama.

"I always knew I'd start the film with William Hartnell's last day, but then spin back to the very beginning. The big challenge was finding a way to focus the story on, essentially, just four people. Bill Hartnell of course, and then Sydney Newman, Verity Lambert and Waris Hussein. Verity was the first female producer at the BBC, and Waris was the first Indian director, and also gay. Sydney had just come in from ITV, and was very much the resented outsider. So all of them represent change. They're all a challenge to that rather fusty and old-fashioned way of doing things at the BBC in 1963. And all of them can drive this story in a unique way.

"I was talking to [former **DWM** editor and leading *Doctor Who* historian] Marcus Hearn the other day, and he asked me who was playing Donald Wilson. And I had to say: 'He's not in it!' Poor Marcus was dumbstruck. And I realised I was going to be spending the rest of my life having that conversation.

"The thing is, you just can't include everyone," explains Mark. "It's not that I don't understand or appreciate the scale of Donald Wilson's contribution to *Doctor Who* as Head of Serials – or of David Whitaker as script editor, or Bunny Webber's contribution to the format. In an early draft I had a scene where Sydney is barrelling down the hallways of TV Centre with about 30 people trailing behind him, all shouting out ideas, all with their names above their heads. Then gradually they'd disappear down to just Sydney holding the file that contains the first outline of *Doctor Who*. But in the end, I had to just pack away my inner anorak and think: 'This is a drama.' There's lots of books and websites out there, and I'm not trying to rewrite history. In the end I went with a simple, single line from Verity to Bill Hartnell: 'So many people have been in at the birth of this thing… we'd be here all day if I told you.' Hopefully, the fans will appreciate the little wink there. ►

Ian Hallard plays director Richard Martin, who took charge of the ambitious 1965 serial *The Web Planet*.

> “In this absolute hothouse of possibilities, in this potent primordial soup, there’s a flash of lightning and a miracle occurs.”
>
> **MARK GATISS** WRITER

“It cuts both ways, of course. When, in 50 years time, they come to make the Benedict Cumberbatch biopic, and they do a little bit about *Sherlock*, I’m sure Steven Moffat and I will be merged into one character for dramatic convenience. If we make the cut at all!”

The conversation continues as we take the lift back down to Stage Door, to meet with one of *An Adventure in Space and Time*’s most special guest stars [see box out, below].

“What I hope to capture in the film is quite how *young* everyone was,” says Mark. “Waris and Verity’s careers had barely begun – she’d been little more than a secretary to this point. Sydney Newman wasn’t young, but he certainly felt like he was. Bill Hartnell is the anomaly, of course – though at 55 he was hardly ancient. But then he was so enlivened by this youthful company. It gave him a whole new lease of life. Bill was at a crossroads in his career, but the rest of them really had everything to prove and nothing to lose. And they end up creating, I think, great art.

“It’s ridiculous really. You have an untried producer, a director with no confidence, a nervous star, a tiny studio... and a whacking great police box, of all things! But in this absolute hothouse of possibilities, in this potent primordial soup, there’s a flash of lightning and a miracle occurs.”

Mark is one of the hardest-working people in television. He’s on set every day for *An Adventure in Space and Time*, answering questions, making suggestions. After *Adventure* wraps, he moves on to *Sherlock* – for which he writes, produces and acts – while busily preparing a BBC Four documentary about writer MR James, to be shown at Christmas alongside a new dramatisation of one of James’ ghost stories, *The Tractate Middoth* – which Mark will both write and direct. And so – as actor, writer, director and producer – he must know the TV business of 2013 inside out... How different, then, is it to the BBC of 1963, and the struggles faced by Verity and Waris?

“It’s the same – but different,” he muses. “And now I’ll try to make sense of that! There are just as many lily-livered people around today, who don’t have the courage of their convictions, and are just waiting around for someone to tell them if a new project is a good idea or not. But every now and again you get someone as confident and enigmatic as Sydney Newman – or Russell T Davies, or Steven Moffat – who can say: ‘Trust me. We must do it my way.’ And those are the people who carry you through to huge success.

“Equally, I think there’s also a great myth of a golden age of television. There’s always been lots of terrible stuff, just as there’s always been lots of great stuff. But I think something we’ve definitely lost is the room to at least *risk* failure, and therefore the room to experiment. It’s all down to ratings pressures, sadly. I think there’s less room today for a maverick to say ‘How about we just *try* this?’”

Mark’s phone rings. He answers, listens for a moment and promises immediate action. Pocketing his phone, he says: “Now, you’ll have to excuse me for a moment. I have to go back upstairs and urgently retrieve a photo of Douglas Camfield on his wedding day. It’s needed in make-up.”

Shooting in and around the rotunda and the scenery dock continues throughout the afternoon. And then, at 5.30pm – as the sun sets – it’s a wrap for BBC Television Centre.

8.00am Tuesday 19 February.
Wimbledon Studios, London.

“Come with me,” insists Mark. “You must see it immediately.”

He takes me by the hand and drags me from reception, past the production offices, and straight to the studio being used by *An Adventure in Space and Time*. I suddenly understand how it must feel to be the Doctor’s companion. Then we round a corner, and there it is...

Mark watches for my reaction. I can only stare in slack-jawed wonder. It’s the TARDIS control room. The original. It’s there, and it’s *real*. It’s mind-bogglingly beautiful. And the shock of it will be quite undiminished when you see it on TV for the first time. It’s not merely a studio set from *Doctor Who*, it’s like someone has rebuilt a real but half-remembered place from your own life – your childhood bedroom, your first classroom at school – down to the last detail. The feeling is that primal.

Mark is still watching. I’m choking back tears. “Where shall we go?” he says impishly, skipping over to the console. The lights flash, the central column slowly turns. “The future? History? Or sideways?

“Oh, I know how you’re feeling,” he adds. “When I saw it for the first time, I had to stuff my scarf in my mouth to stop myself screaming.”

Walking slowly around the console, I notice two brass pillars either side of the main double doors into the control room.

“But they can’t be...” I say. “Surely?”

“Oh yes they can,” says Mark. “Ha-ha! What have we done?”

FLASHFORWARD.
Later that day.

I linger in the loading bay with production designer Dave Arrowsmith, and congratulate him on his magnificent TARDIS. ►

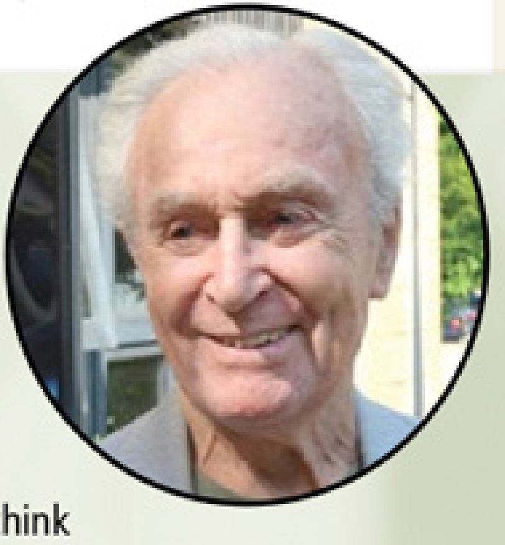
EYEWITNESS
WILLIAM RUSSELL
Played Ian Chesterton 1963-65

Hello William. You have a fun part to play here. Can you tell us about it?
“I play Harry the BBC commissionaire, which is why I have this impressive moustache and natty uniform. [He gives a sharp salute.] It’s my job to keep the riff-raff out of Television Centre.”

And that includes Sydney Newman, if you can manage it?
“Almost! We don’t want people cluttering up the place and making actual television programmes do we? [Laughs] It’s so lovely to be asked to take part. I’m absolutely delighted to be doing it.”

BBC commissionaires were much feared in their day...
“Oh yes, but we didn’t have too much trouble on *Doctor Who*, because we weren’t grand enough to be allowed to record at TV Centre! We were in tiny Lime Grove or Riverside Studios. But look at us now – we have the run of the place!”

We saw you at the first script readthrough with the cast. You seemed very moved by David Bradley’s reading.
“To hear those lines from the first episode again – yes, it was very strange. We all got to know those lines very well, of course, because we had to do that episode twice. David does it very well indeed. He’s such a talented actor, and very precise and particular, I think – which is just like Bill was himself.”



What would Bill make of *An Adventure in Space and Time*, do you think?
“He’d probably want to know why he hadn’t been asked to play himself! [Laughs] But really, he wouldn’t be at all surprised – not one bit. Bill really did think that *Doctor Who* was going to go on forever – and that he was going to go on playing it forever! So he’d be *very* pleased by this. Very pleased indeed.”

The stars of *Doctor Who* record the original pilot episode.

◂ "I think we've got it pretty much spot on," he says. "We couldn't find any plans for the console, so basically we just researched the hell out of it. I spent the Christmas holidays watching the whole of the first series with my 11-year-old son. Although he's a fan of the modern series – he insisted I took the job, actually – I thought he would be bored by the 60s episodes, but he loved it all. Especially the Dalek one. And that shows you how well it holds up even today.

"So I frame-grabbed everything I could. Lucienne Suren, the art director, and I took measurements from objects that we knew the size of, and then worked out the proportions of everything else.

"This has been an amazing job, with so many different challenges. Bill Hartnell's cottage, all the offices at the BBC, the junkyard, the planet Vortis, Kublai Khan's palace... But the TARDIS was the biggest challenge. It took us about three weeks to build that set, and that's with the help of modern tools. God knows how they managed it in 1963 with hacksaws and flat-head screwdrivers – it's mind-blowing.

I ask about the brass pillars in the control room.

"Now that was a great find," says Dave. "One of our art department took a trip to the BBC Archive near Reading, and discovered paperwork which revealed that props for the pilot episode were hired in from a company which still exists today. So we went along to their warehouse, and managed to find some of the same props – still there in storage and available for hire. And so, those brass columns in the TARDIS are the exact same ones that were in the TARDIS in 1963. What are the chances of that?"

8.10am Tuesday 19 February.
Wimbledon Studios, London.

"Weird things like that keep happening," says Mark. "I think we're in danger of blowing a hole in the space-time continuum. On our first night shoot, we erected our police box on Wimbledon Common – it's actually pretending to be a different London common in the film – and it was only later that we realised we'd put our TARDIS, quite by chance, on almost exactly the same spot as it stands when Dodo runs into it in *The Massacre*."

The studio starts to fill with cast and crew. Today is perhaps the most challenging of the whole shoot, with scenes covering the recording of *Doctor Who*'s pilot episode.

David Bradley waits in the shadows beside the broad blue gates to 76 Totter's Lane. In full Doctor costume – Astrakhan hat, cape, college scarf and all – he's the next wonder in a day of wonders. As he waits for the lighting to be set for the day's first scene, David taps a smartphone with a stylus, looking for all the world like the Doctor taking notes out in the desert of paleolithic Earth. To complete the scene, a caveman joins him, all ratty beard and animal skins.

I turn to Mark. "You have cavemen at the recording of the pilot episode," I say. He narrows his eyes. "You know what people are going to say about..."

"Yes. I'm braced for that," he says. "But we're creating a sense of the atmosphere of the time. I hope the most fervent fact checkers will appreciate that we need some artistic license. We have three years of *Doctor Who* to compress into 90 minutes."

As the morning's scenes are played out, it's immediately clear that David is perfect as the First Doctor, stiff-backed and haughty, bright eyes dancing.

"He was my first and only choice," confirms Mark. "Who else could it be? David's one of our very best actors, simple as that. He's an absolute gentleman and an adorable man. And he's completely embraced the idea of Bill Hartnell as a pugnacious little terrier, who is completely transformed by playing the Doctor. Bill Hartnell became the Doctor, I think. And David has absorbed all that meticulously."

> "It's strange that I'm now playing William Russell – my dad's hero."
>
> — **JAMIE GLOVER** **WILLIAM RUSSELL**

Working alongside David today, and no less striking, is Claudia Grant, who channels Carole Ann Ford's distinctive, sing-song speech pattern as Susan, the Doctor's granddaughter.

"It's a freaky thing," says Claudia between takes. "My agent rang me to tell me I'd got the part, and she said: 'I have to say, I really wanted you to get it, because I'm William Hartnell's real-life granddaughter."

Claudia's agent is Jessica Carney, who is herself – as a little girl – a character in *An Adventure in Space and Time*. It's a day for seemingly fated connections.

FLASHBACK. Summer, 1951.
Alleyn's School, Dulwich, South London

English master Michael Croft – who would go on to found the National Youth Theatre of Great Britain – stages a ground-breaking and critically acclaimed performance of *Julius Caesar* in the school grounds. Playing Mark Anthony is the 16-year-old Julian Glover. Croft invites his old friend William Russell to see the show, and give the cast a talk about the life of the professional actor.

1.30pm Tuesday 19 February.
Wimbledon Studios, London.

"William Russell was only 10 years older than Dad at the time," says Jamie Glover. "But he was this great, glamorous, grown-up actor that all of the boys at Alleyn's wanted to be. Russell's talk was a great inspiration to Dad. Of course, he worked alongside Russell, and Bill Hartnell, in the story about the Crusades. I know he was totally thrilled to do that.

"It's a strange thing, isn't it," muses Jamie, "that I'm now playing William Russell, who was my own dad's hero? Dad told me to send him his best!"

Jamie is called away to join castmates David and Claudia – along with Jemma Powell, who plays Jacqueline Hill – as they gather with the director and crew around a MacBook laptop. This will happen every half-hour or so during the afternoon, as all assembled watch and re-watch the first TARDIS scene from the pilot episode – noting and practicing every gesture, every line stress. "What are *you* doing here?' tries Claudia as Susan, then: "What are you *doing* here?"

Crowding into the TARDIS are both modern HD and vintage Marconi cameras. (The latter rented from a specialised company called Golden Age TV, whose senior operator – and we're almost starting to take this weirdness for granted – is former **Doctor Who Magazine** cartoonist Dicky Howett.) The 60s cameras feed to equally vintage monitors around the set, and to the control-gallery set built to one side of the TARDIS set, occupied by Sacha Dhawan, who plays director Waris Hussein. Essentially, there's a working 1963 studio built within a working 2013 studio, and this has inspired the production team to go for broke and shoot a lengthy TARDIS sequence in a single take, working to the original camera script – all the while trying to recreate the same mistakes the original cast made while taping that first episode. It's as complicated, and challenging, as it sounds.

"It's one of the hardest things to do," says Mark. "Trying to make the mistakes not look forced, and like they are making them for the first time."

The team go for multiple takes, as they try to get the details of recreation exactly right; such as how and when the TARDIS doors bang noisily open, or how David Bradley fumbles with the Doctor's too-tight scarf.

The effort from all is tremendous, and the results, particularly when viewed on the 405-line monitor, are uncannily accurate. Finally, it's all in the can, and it's time to move on... Or maybe not. The first assistant director calls his boss' attention to a playback.

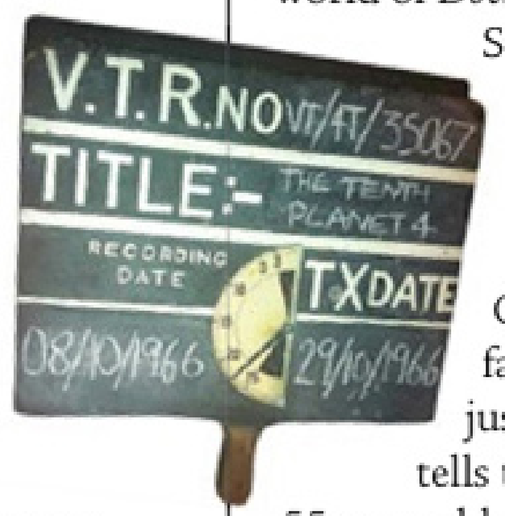
Moments later, Mark gives his broadest grin and a rueful shrug. "The MacBook was left in shot on the chair at the back of the TARDIS... Oh, it's splendid really – we're so busy copying the mistakes of the past that we make our own! And it's an utterly twenty-first-century mistake. They're surely laughing at us from 1963: 'It's not as easy as you think, is it?' There's ghosts in this machine!"

Perhaps they should recreate more than the pilot, I suggest. What about all those missing Hartnell episodes?

"Don't imagine I haven't thought of that," laughs Mark. "We have everything we need right here... Actors, TARDIS, a design department... Yes! Lock the doors! We're going to make *Marco Polo* again!"

4.00pm Thursday 28 February 2013
Wimbledon Studios, London.

It's a week later, the last day of shooting on the TARDIS set. A key scene from near the end of the film is being recorded this afternoon. Now, it's important not to give away all the secrets of *An Adventure in Space and Time*, so let's just say that this scene features David Bradley as William Hartnell and Reece Shearsmith as Patrick Troughton, and leave it at that. **DWM** archivist extraordinaire Andrew Pixley is a guest on set today, and earns his keep by providing the correct VT recording date for the prop clapperboard [*pictured below – Ed*]. "08-10-1966," he says, without looking it up.



Throughout the month-long shoot, Mark Gatiss has invited a number of special guests to watch the filming, each of whom have helped him in some way during the preparation of the script. Sat at a monitor screen today are Jean Marsh and Anneke Wills, who played 60s companions Sara Kingdom and Polly. The scene about to be shot has special significance for Anneke, and she holds her hands to her face throughout, to stop herself – she explains later – from loudly gasping in wonder and ruining the take.

"I met up with as many people who were around during the Hartnell era as I could," explains Mark. "Everyone was very helpful and generous with their time. I was familiar with most of the stories – as we all are – but it was nice to get a perspective on how people *felt* at the time.

"There were a couple of nice little details I hadn't heard. William Russell told me of a phrase that Bill used when he was celebrating their success: 'Our arses are in butter!' So obviously that went straight in. And while I didn't get to meet Jeremy Young [caveman Ka from the first serial], Toby Hadoke sent me an interview he did with him. Jeremy remembered a production assistant from the time of live or almost-live TV, who, as the clock counted down to transmission time, would say over the tannoy: "Goodbye, real world!" Isn't that wonderful? So I've given that line to Jacqueline Hill as she does her first *Doctor Who* press call, as that's really what's about to happen to them."

However, over on the TARDIS, it is the shock of a *return* to the real world that's facing William Hartnell. Nobody, he has learned, is irreplaceable.

"There's a real melancholy to this story," says Mark, "of how Bill Hartnell was utterly spellbound by *Doctor Who*, but then was ultimately forced to give up this job he loved because of his illness. The hard work of it simply became too much for him. And David's performance, as Bill comes to terms with that, will knock your socks off.

"And in that sense – that all things have their time – we're telling a universal story. It's life, isn't it? The new people help change the old, and then they become the norm and have to be changed themselves.

"But where would *Doctor Who* be without change?" muses Mark. "It's the great engine of it. And not one of us would be here without it."

EPILOGUE.
9.30pm Wednesday 9 October. London.

Eight months pass before I speak to Mark Gatiss again – and there's certainly been change in the world of *Doctor Who* during that time. In June, Matt Smith announces that he's stepping down as the Doctor. On 4 August, Peter Capaldi is unveiled as the Twelfth Doctor.

It's strange – I put it to Mark in October – that Steven Moffat has cast a famous 55-year-old actor as the Doctor, just as *An Adventure in Space and Time* tells the story of the casting of a famous 55-year-old actor as the Doctor. Yes, *Doctor Who* is all about change. But the more things change...

"It's curious," says Mark. "Bill Hartnell always felt and played old, of course, so this does feel different. But now, after two young Doctors, it turns out that the radical thing is to go older. That's fascinating, isn't it?

"Peter Capaldi came down to the set in Wimbledon, you know," adds Mark. "We're friends, and as he's such a big *Doctor Who* fan, I knew he'd enjoy it. We stood in the fault locator looking out at the TARDIS, and we had this rather wistful conversation about how he thought, once upon a time, that he might have been considered for the Doctor – but that the moment had probably gone. But it turned out that quite the opposite was true."

And it's a beautiful thing to imagine: the unknowing future of *Doctor Who* gazing out, spellbound, at its glittering past, with the lights of the TARDIS column – rising, falling, rising – shining in his eyes.

It is, by any measure, quite the great spirit of adventure. **DWM**

Waris at work!

EYEWITNESS
ANNEKE WILLS
Played Polly 1966-67

Hello Anneke. What's it like to see your past brought to life in front of you?

"It's astonishing, it really is. When I walked onto the set this morning and saw the TARDIS – *my* TARDIS – again, my heart was going *boom-titty-boom-titty-boom*. It's exactly how I remember it. I felt so *drawn* to it... And then, the next minute, there's David Bradley putting his hands to his lapels... I gasped! I couldn't help it. David is playing it with such sensitivity. He's absolutely *inhabiting* that part. It's very moving."

Television is made very differently these days...

"It's different in some ways, but the same in others. One thing that struck me in the studio today is how moodily lit everything is. When we made *Doctor Who*, the whole place was completely floodlit, and it was so *hot*. In here it's practically chilly.

"And it's also so *quiet*. The way actors speak today is so quiet and intimate and real – just like everyday speech. I remember that we had to project our voices a lot more – it was much more like acting on stage."

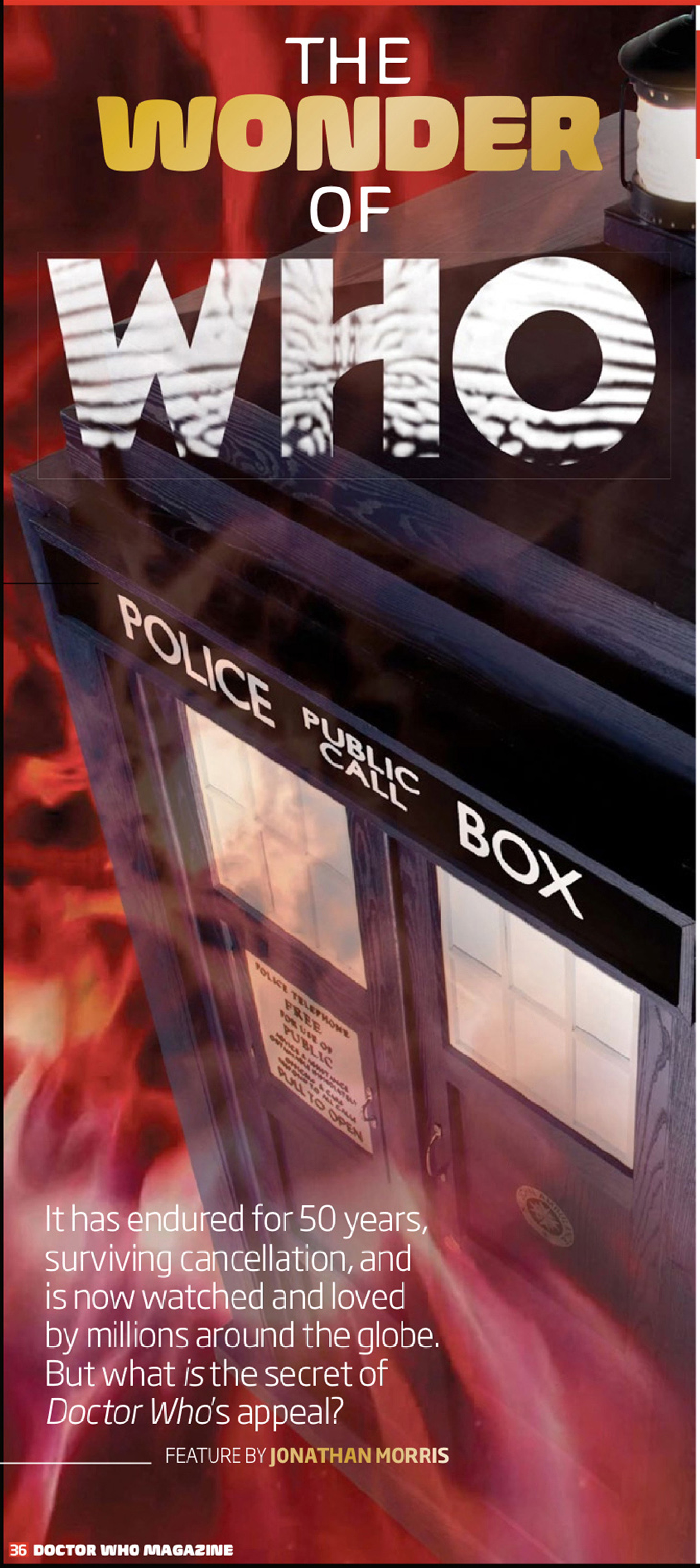
And how does it feel to see someone playing you in this scene today?

"It's weird to be so old that you're suddenly seeing yourself as part of history – that you're someone in period dress from a historical time. It's very strange indeed!"

You have both of your Doctors here – with Reece playing Patrick Troughton. Perhaps you should have had a special T-shirt made...

"Ha-ha! You're right. 'Come back David Bradley – all is forgiven!' But seriously, I'll tell you what I'm feeling very much today, and that's Pat Troughton and Michael Craze [who played Ben] sitting on my shoulders, saying: 'Hey, far out! This is amazing!' Oh, they would be tickled pink by the idea of this.

"It's such a thrill to be here. Mark's been cooking this idea for ten years or more, and it's going to be brilliant. And everyone is working so hard. This is not just a *job* for the people here today. This is making magic."



THE WONDER OF WHO

It has endured for 50 years, surviving cancellation, and is now watched and loved by millions around the globe. But what *is* the secret of *Doctor Who*'s appeal?

FEATURE BY **JONATHAN MORRIS**

What is so great about *Doctor Who*? It seems an oddly elusive quality to define. Indeed, so much so that, when asked, one common answer is that what is so great about *Doctor Who* is that it possesses an 'indefinable magic', which is no explanation at all. But if we don't know *why* we love *Doctor Who*, what are we all here for? What is it about *Doctor Who* that makes it worth celebrating? What sets it above other television shows? It's time somebody came along and defined the hell out of that indefinable magic once and for all.

First of all, let's get some of the misconceptions out of the way. It's nothing to do with nostalgia. Yes, some of us may experience a vestigial the-taste-of-Soda-Stream-Cola sense memory whenever the Peter Howell theme crashes in, but that's not why anyone watches *Doctor Who* now. It wasn't made to be used as a memento, a comfort blanket or a psychic link between the adult and their forsaken childhood. And that's not why any of us became fans, back whenever it was, sitting cross-legged in front of the television with our Mighty White and Sun Pat sandwiches. Nowadays archive *Doctor Who* is experienced in a form hermetically removed from any sort of historical context in vividly remastered shiny-and-new quality (so much so that the DVDs include bonus features explaining that these programmes were made during the days of grimy, grey news footage of tired-looking people wearing thick-rimmed spectacles). Watching an old *Doctor Who* now has as much to do with nostalgia as downloading a Beatles track from iTunes has to do with remembering the 1960s, or watching a Shakespeare play has to do with reliving the good old days of the Jacobean era.

It's also nothing to do with its longevity. *Doctor Who*'s longevity is a product of its greatness, not its cause. Nobody became a fan because of the thrill of knowing that the show had been running for 20-odd years before they started watching it, or in the expectation that it would still be going strong 20-odd years later. *Doctor Who*'s enduring appeal is not its reason for enduring.

And let's knock the whole 'quintessentially British' thing on its head too, shall we? If *Doctor Who* is in some way 'quintessentially British' that's an inevitable consequence of it being made by the quintessentially British Broadcasting Corporation. It's not about the trappings of Britishness (which is one of the things the 1996 TV Movie got wrong, with its fixation on cups of tea and jelly babies; it's also the only story where the Doctor is 'British'), it's not about the setting – alien invasions take place within a 20-mile radius of London or Cardiff out of necessity, not choice – and it's not about any sort of attitude or sense of humour either, as a British mindset (whatever that might be) is hardly unique to *Doctor Who*. If anything, *Doctor Who* – a show created by a Canadian, initially written by an Australian and directed by an Indian – is a subversion, if not an outright rejection, of Britishness, the product of 60s libertarianism and post-colonialism, where anything British – a policeman, a bowler-hatted civil servant, a telephone box – will invariably turn out to be an alien, while alien societies will invariably turn out to be British.

The Doctor: 'British'.

Robot Yeti in the Himalayas. Been done, hasn't it?

> **'*Doctor Who* is a show that forces you to innovate and avoid what has been done before...'**

But that's not why anyone becomes a fan of *Doctor Who*. Almost without exception, we became fans as children, adoring the show above all others because it was more exciting than anything else, because it was scarier, and most importantly because it was far more *imaginative*.

And that's the key. Without exception, through the last 50 years, *Doctor Who* has always been the most imaginative, the most *extraordinary* show on television. It might not have always been the most prestigious, the most expensive, the most well-made, well-written or well-acted show on television but it has always been the most remarkable. For two reasons.

First of all, *Doctor Who* is different to the rest of television. Every few years, another detective drama will come along, darker, grittier and even more improbable than the one before, but nevertheless doing exactly the same thing, telling the same stories, week after week. The same applies to hospital dramas, costume dramas, domestic dramas. The grading changes but the story stays the same. They come and they go, never to be repeated, soon to be forgotten (who now remembers *Mogul*? Or *Public Eye*? Or *Stay Lucky*?). How many other BBC dramas from 1963 can anyone even *name*?

What makes *Doctor Who* so unusual is that its format dictates that it can only tell stories that only *Doctor Who* can tell. As soon as a story starts becoming a story that could be told in any other series, it stops being *Doctor Who*. Its remit is to always be different from what the rest of television is doing and *never* to repeat itself. When something has been done in *Doctor Who* once, that's it, it can never be done again. So, for instance, the following conversation could take place:

PRESTIGIOUS WRITER: Steven! I've got a great idea for a *Doctor Who* story. Yetis! In Tibet! But they're actually ro—

STEVEN MOFFAT: Yeah, going to have to stop you there. It's been done.

PRESTIGIOUS WRITER: When?

STEVEN MOFFAT: Ah, well, that's the thing, you see –

PRESTIGIOUS WRITER: Oh no. Was it a few years ago? Being a very busy prestigious writer, I may have missed –

STEVEN MOFFAT: No, no, it was more sort of in... 1967.

PRESTIGIOUS WRITER: ...That's quite a long time ago.

STEVEN MOFFAT: Yes, but the thing is... people will notice.

PRESTIGIOUS WRITER: Why? Is it a particularly highly-regarded story?

STEVEN MOFFAT: Not as such, no. About average really.

PRESTIGIOUS WRITER: Oh, has it been repeated a lot? Or released on DVD?

STEVEN MOFFAT: Er... no. It's never been repeated or released on DVD, the BBC wiped the tapes and threw away all the films in the 1970s.

PRESTIGIOUS WRITER: So what you're saying is, I can't tell a Yetis in Tibet story, because of an 'about average' story shown nearly 50 years ago, that nobody has ever seen since?

STEVEN MOFFAT: Pretty much, yes. Any other ideas?

And the same applies to designers, and everyone involved in a creative aspect of the show. *Doctor Who* is the show that forces you to innovate and avoid what has been done before. But it also has the flexibility which means there will *always* be a way of doing things differently. The strength of its format is that every element, every bell and every whistle, can be tweaked or replaced; the setting, the era, the tone, the style, even the lead actor. It's an anthology series, telling a different story every week, but with the advantage of having the same hero and sidekick every week, so you already know who to care about. And if you don't like this story, well, never mind, because there'll be another one along next week which will be *as different as possible*.

The flexibility of *Doctor Who*'s format also means that it can absorb elements from other shows and reinvent itself accordingly (like a cross between an Abzorbaloff and a Krillitane). When it started, it was a hodge-podge of the best bits of HG Wells, Jules Verne and CS Lewis, amongst others. But before long the *Doctor Who* snowball gathered up Hammer films and Quatermass and ITC spy serials and Hollywood blockbusters and 80s comics and so on into today. All of television (and all of culture) is grist to the *Doctor Who* mill. It may have the trappings of

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50 MAGIC MOMENTS

THE DALEKS (1963-64)
The Doctor and his companions' first sight of the Dalek city, a stunning effect accompanied by the ominous electronic stings of Tristram Cary.

THE DALEK INVASION OF EARTH (1964)
Barbara and Jenny wheel Dortmun through the deserted streets of London, racing past the Daleks patrolling in Trafalgar Square.

THE SPACE MUSEUM
(1965) A surreal, disorientating montage to the frantic strains of *World of Plants* by Jack Trombey is followed by the Doctor announcing, "We've arrived."

THE ARK (1966) The Doctor, Steven and Dodo return to the ark, seven centuries after they left, and see the statue has been completed with a Monoid head.

THE POWER OF THE DALEKS (1966) The Doctor attempts to warn the colonists about the Dalek, as it stares at him through its eyestalk chanting, "I am your ser-vant."

THE TOMB OF THE CYBERMEN
(1967) In a quiet moment, the Doctor comforts Victoria, mentioning his own family. "Our lives are different to anybody else's. That's the exciting thing."

THE MIND ROBBER
(1968) A sinister alien vibration fills the air. The Doctor tells Jamie and Zoe to concentrate, when suddenly the TARDIS breaks up in the void.

THE WAR GAMES (1969)
The Doctor bids farewell to Jamie and Zoe, knowing they will lose all memory of their time together. He watches them returning to their lives without him.

SPEARHEAD FROM SPACE (1970)
One grey morning, the shop window dummies twitch into life and start slaughtering members of the public.

THE CLAWS OF AXOS
(1971) The Master struggles to get the TARDIS to work. "Overweight, under-powered old museum piece! You may as well try to fly a second-hand gas stove."

50 MAGIC MOMENTS

DAY OF THE DALEKS (1972) The Doctor pieces together the paradoxical plot, telling the guerrillas, "Styles didn't cause that explosion and start the wars. You did it yourselves!"

PLANET OF THE DALEKS (1973) The Doctor gives Codal a lesson on bravery. "Courage isn't just a matter of not being frightened, you know. It's being afraid and doing what you have to do anyway."

INVASION OF THE DINOSAURS (1974) Investigating a government conspiracy, Sarah Jane Smith is knocked unconscious and wakes up – on a spaceship that left Earth three months ago.

GENESIS OF THE DALEKS (1975) Davros is confronted by the members of the Elite and uses it as an opportunity to find out who is loyal to him while waiting for the Daleks to arrive.

THE SEEDS OF DOOM (1976) Tom Baker summons up a whole world of horror with the line; "On planets where the Krynoid gets established, the vegetation eats the animals..."

THE TALONS OF WENG-CHIANG (1977) Faced with a homicidal ventriloquist's dummy, Leela throws a knife into its throat and gloriously escapes by jumping out of the window.

THE RIBOS OPERATION (1978) Binro was accused of heresy for saying the "ice crystals" in the sky were really suns. Unstoffe tells him, "in the future, men will turn to each other and say, Binro was right."

CITY OF DEATH (1979) Tancredi orders his guard to use the thumb screws on the Doctor. The Doctor cries out in pain. "If there's one thing I can't stand, it's being tortured by someone with cold hands."

WARRIORS' GATE (1981) The Doctor sees a vision of the decadent rule of the Tharils before the Gundan robots burst in and he is slammed back into the present.

KINDA (1982) Hindle's paranoia has escalated into a complete breakdown. The Doctor accidentally crushes one of his cardboard figures and Hindle turns on him. "You can't mend people!"

Director Douglas Camfield proved his worth with *The Crusade*.

> '*Doctor Who* forces writers to be different, but offers them a canvas the size of all of time and space."

◄ science-fiction, but it's not limited to telling science-fiction stories (any more than *Star Wars* is); the stories may feature time-travel and spaceships and robots and monsters but when it comes down to it they are adventure stories, about good guys vs bad guys (or, occasionally, unfairly maligned artificial intelligences that happen to follow their programming in an inordinately sinister way.)

Doctor Who also has to cater to several different audiences at once, from wide-eyed children to love-struck teenagers to devoted sci-fi nutcases to mocking, cynical adults tuning in just to laugh at the special effects. As a result, *Doctor Who* is astonishingly textually rich, with every story containing literary allusions, references to popular culture, classical myth, cutting edge science. Anything and everything that could increase and diversify the show's appeal. Imagine reading a *Fact of Fiction* on, say, an episode of *New Tricks*. It would be about three lines long. *Doctor Who* has depth and it has substance. Every episode is doing half a dozen different things at once, which is why they bear so much re-watching. (When future academics research the history of television and British culture, *Doctor Who* will be considered as worthy of serious study as the works of Dickens or Shakespeare are today.)

It also affords viewers a kind of time travel, a (non-nostalgic) window into the past. The stories, after all, reflect contemporary concerns, from the optimism of the Apollo programme to the fuel crises of the 70s, from women's lib to Margaret Thatcher to *The Weakest Link*, Sat-Navs and Wi-fi, the show is a Time-Space Visualiser into social history. You can probably date any story from the early 1980s just by how much blusher Janet Fielding is wearing. But it also acts as a window into the heritage of television, offering a 'way in' to archive drama, to discovering shows like *Quatermass, Secret Army* and *Tenko* and appreciating the work of great actors like Bernard Kay and Kevin Stoney. It's a bridge between now and then; a tasting menu of the best the past has to offer.

The Minotaur myth – never done the same way twice!

On that point, it's a bit of a myth that *Doctor Who* was a poor relation compared to other shows of its time. Yes, the sets occasionally wobbled, but that's just because *Doctor Who* had more physical action in its studio scenes than other shows (watch any studio-based show with an action sequence from the same time and it's wobbly-walls-galore). And yes, sometimes the CSO (Colour Separation Overlay) isn't very good, but it's usually far better than other shows from the same era (and at least *Doctor Who* had the excuse that it wasn't trying to be completely realistic). The truth is that any *Doctor Who* episode is as well-made as, if not better, than any other studio-based drama made in the same year.

In terms of production, it was – and remains – at the cutting edge of innovation. Indeed, sometimes it got ahead of the cutting edge and attempted effects before they were technically possible. Whenever the BBC bought a new visual effects box of tricks, it would be tried out on *Doctor Who*. And in terms of the work of the Radiophonic Workshop and the Visual Effects Department, *Doctor Who* was always where the most interesting work was being done. All born of the urge to be different, to avoid playing safe and repeating what had been done before.

(Take, for example, the humble Minotaur. *Doctor Who* has done the Minotaur a few times, but never the same way twice. First time, it's a manifestation of a myth in a Land of Fiction. Next it's a man transformed into a bull-headed guardian by Kronos. Next it's a race of aliens with horns and platform shoes that swarm across the galaxy like locusts. And most recently it's an alien imprisoned in a virtual-reality hotel feeding on faith. Every time, it's a different take on the same idea.)

Which leads us to the second reason why *Doctor Who* is so remarkable. That in-built inexhaustible hunger for fresh ideas meant that *Doctor Who* has always been the first rung on the ladder for new talent. The fact that it was held in low esteem for so long, that it was under-valued and under-funded, meant that it could be a proving ground for untried writers, directors, designers, composers and actors. They would all face a vertiginous learning curve and innumerable challenges, but if they succeeded against those odds, for so many talents, *Doctor Who* has been a place to shine. A place to show what you are capable of, to show that if you can produce great, ambitious work despite a lack of time and money, you can produce it anywhere. And as *Doctor Who* launched careers, vacancies were created for new writers, directors, and designers.

Philip Hinchcliffe.

It's that sense of excitement, of being let loose on the greatest toy box in television, that is at the heart of the best of *Doctor Who*. You get a strong sense of it in *The Caves of Androzani*, where Graeme Harper has been given his first chance to direct, his first chance to shoot action sequences, and he grabs the chance with both hands. You get a sense of it in *The Crusade*, Douglas Camfield's first (proper) directing job. It's evident in the direction of Michael Ferguson, of David Maloney, of Andrew Morgan, of James Hawes and Toby Haynes, that feeling that a director is delighting in the chance to set off explosions, to use visual effects, to shoot stunts, to find ways of making monsters scary. A chance to be more visually daring and distinctive than would be permitted on *Holby City* or *The District Nurse*. Watching their work is like being on a rollercoaster ride of unadulterated enthusiasm.

I'm not sure that 'unadulterated enthusiasm' is the best way to describe Ray Cusick, but nevertheless his design work on the show – and that of Barry Newbery, Roger Murray-Leach, and Edward Thomas, amongst others – demonstrates a level of ingenuity and visual flair that you'd be hard-pressed to find on any other production. In other shows, designers design kitchens and police interview rooms; in *Doctor Who* there's all of history, spaceships, caves and endless corridors to be created with very little money and a couple of black drapes. *Doctor Who* was an opportunity for people to stretch themselves, even to show their genius. And the same applies to all the other designers, unsung legends like Daphne Dare, James Acheson, Ken Trew and Barbara Kidd (costumes and rubber monster suits), all the make-up designers, special effect experts, Delia Derbyshire with her painstakingly-spliced tape loops, Dudley Simpson and all the bleary-eyed-haven't-seen-daylight-for-weeks Radiophonic boffins. The list isn't endless, but it is very long indeed.

John Nathan-Turner.

Doctor Who also provided a first chance for producers; Verity Lambert and Philip Hinchcliffe were both in their twenties when they took over the show, while Graham Williams and John Nathan-Turner were barely into their thirties. Every single person who produced *Doctor Who* during its initial 26-year run came to it as their first producing job, viewing it as their big break (at least at first), a chance to do good work and get noticed. Even Barry Letts, who came to *Doctor Who* at a later point in his career, came to it with a pioneering spirit, eager to bring his own thoughts about ecology, morality and spirituality to the show, and even keener to play with the BBC's CSO machine.

For actors, *Doctor Who* also offered a chance to impress. Where else – apart from maybe performing Shakespeare in the theatre – does an actor have the challenge of trying to bring reality to outlandish situations and heightened, often quite unnaturalistic, dialogue? *Doctor Who* gave actors who had spent their careers playing policemen and businessmen and mothers and wives the chance to play alien warlords, insane geniuses, wild-women-of-the-woods, spaceship captains, figures from history. To play against monsters (some rubber-suited, some imaginary), to perform action sequences, to try to keep a straight face in a spandex bodysuit. To play the greatest game of make-believe there is. In all the greatest acting performances in the show – from the Doctors, the companions and the roll-call of villains, even down to the humblest guard – there is a sense of delight in being given the chance to play a character a world away from everyday life and make them seem real. In being given the chance to show off.

Most of all, though, *Doctor Who* has been an opportunity for writers. Because it demands originality, it forces writers to be different, but offers them a canvas the size of all of time and space. It's a chance to be *clever*, to let your imagination fly, to play with ideas, styles, and juxtapose influences and elements in surprising ways. It's a chance to create whole worlds, alien societies, monsters, to write in a more vibrant, more expansive way, to create larger-than-life characters speaking riper-than-life dialogue. It's a chance to draw on every source of inspiration, from science, from literature, from history, from current affairs, even from the show's history itself. It's a chance to experiment with narrative structure and scare the little buggers senseless. It's a chance to go further, madder, wilder than anywhere else; most of television writing is about writing about realistic characters in everyday situations, writing naturalistic dialogue, and trying to make your episode a bit like all the others in the same series. *Doctor Who* gives writers a chance to stand out and shout, 'Look at me!'

And the scripts of the show's greatest writers revel in that chance. *The Pirate Planet* may be half-brilliant, half-absurd, but every line explodes with Douglas Adams' delight that he's not just writing for television but for the best show on television, somewhere he can – at ►

Roger Murray-Leach's ingenious jungle set from *Planet of Evil*.

50 MAGIC MOMENTS

ENLIGHTENMENT (1983) The combined talents of Barbara Clegg and Fiona Cumming provide one of *Doctor Who*'s most breathtaking, poetic moments, the reveal of the sailing ships in space.

FRONTIOS (1984) To prevent Tegan being used as spare parts for the Gravis' excavating machine, the Doctor explains that she's an android. "I got it cheap because the walk's not quite right."

VENGEANCE ON VAROS (1985) *Doctor Who* goes postmodern as the story's villains watch the Doctor's apparent demise from a studio control room, and give the cue for the cliffhanger.

REVELATION OF THE DALEKS (1985) Amidst all the misanthropic comedy, there is one moment of pure glorious silliness, as Alexei Sayle's disc jockey blasts Daleks with an ultrasonic beam of rock and roll.

THE TRIAL OF A TIME LORD (1986) Colin Baker's finest moment, as the Doctor finally realises who the real villains are. "Ten million years of absolute power, that's what it takes to be really corrupt!"

PARADISE TOWERS (1987) The Doctor asks to borrow the Caretaker's rulebook, and convinces them that it contains a rule about them closing their eyes so he can make his escape.

THE HAPPINESS PATROL (1988) Helen A remains impervious and unrepentant until the end, when she discovers that her beloved Fifi has died and she breaks down in tears.

THE CURSE OF FENRIC (1989) Ace demands that the Doctor tells her what is going on for once. "It's like some sort of game, and only you know the rules."

DOCTOR WHO (1996) The Eighth Doctor remembers who he is, waxing lyrical about "a warm Gallifreyan night" and remembering watching a meteor storm with his father.

ROSE (2005) Clive introduces the sinister, enigmatic Doctor to Rose and a new generation of viewers. "The Doctor is a legend woven throughout history. When disaster comes, he's there..."

DALEK (2005) The Ninth Doctor turns on what he thinks is the last remaining Dalek. "Why don't you finish the job and make the Daleks extinct. Rid the universe of your filth. Why don't you just die?"

THE PARTING OF THE WAYS (2005) Rose tells Jackie about meeting her father just before he died. Jackie runs off, distraught, only to return in Rodrigro's recovery truck.

SCHOOL REUNION (2006) Sarah Jane discovers the TARDIS in a storeroom, and turns to see the man she realises is the Doctor standing behind her.

DOOMSDAY (2006) Amidst the Dalek vs Cybermen carnage, Jackie bumps into the parallel-universe version of Pete. "There was never anyone else," she tells him. Mickey rolls his eyes.

GRIDLOCK (2007) Sally Calypso – who we later discover is controlled by the Face of Boe – leads the traffic-bound humans in a recital of *The Old Rugged Cross*.

BLINK (2007) Sally Sparrow is reunited with Billy Shipton, who has been waiting for her for over 30 years. He knows he is close to death. "I have till the rain stops."

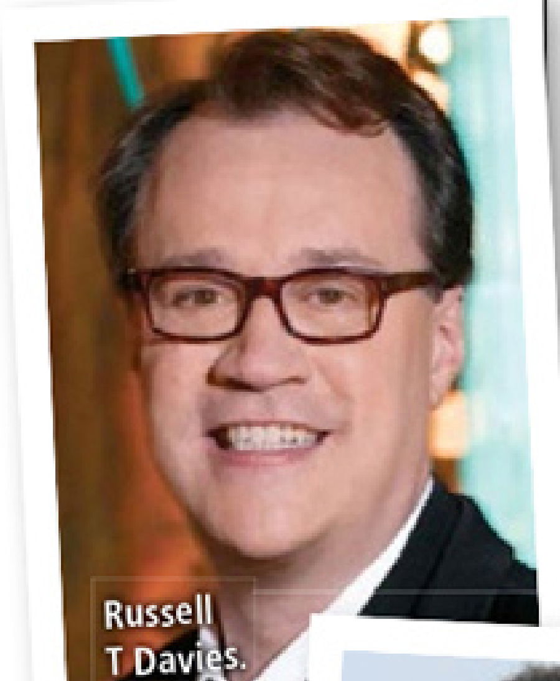
LAST OF THE TIME LORDS (2007) The Master celebrates having the aged Doctor at his mercy and his total dominion of Earth by singing along to the Scissor Sisters.

PARTNERS IN CRIME (2008) The inducer is activated and thousands of Adipose burst into life, sauntering through the streets of London. One even has a slide down the front of a taxi.

TURN LEFT (2008) Rocco and his family are driven away in an army truck. Wilf salutes him farewell. "Labour camps. That's what they called them last time... It's happening again."

PLANET OF THE DEAD (2009) Doctor Malcolm Taylor, played by Lee Evans, finally gets to meet his hero, the Doctor. He rushes over to him and hugs him. "I love you!"

◄ last – share the extraordinary fruits of his imagination. The scripts of Bob Baker and Dave Martin are so full of unbridled joy you'd think they'd won a competition. David Whitaker's work on the early days of the show is the work of someone who knows he is shaping a legend with every tap of his typewriter. Terry Nation is a bundle of Welsh enthusiasm, filling his scripts with every sci-fi serial cliché but underpinning it with a real moral anger, writing about the horrors of nuclear war and fascism. Malcolm Hulke builds scripts around ethical dilemmas, where no-one is right, no-one is wrong. And the same exhilaration at being allowed to give their imaginations free rein can be found in the work of all the great writers; Terrance Dicks, David Fisher, Christopher Bailey, Ben Aaronovitch, Mark Gatiss, Robert Shearman, Paul Cornell, Gareth Roberts, Chris Chibnall, and far too many others to mention. And greatest of all, there's Robert Holmes, *Doctor Who*'s virtuoso, having so much fun in creating a Time Lord society, in mocking civil servants, in indulging his black sense of humour, in world-building, in creating vivid, eccentric characters and giving them the richest, most colourful dialogue possible. *The Talons of Weng-Chiang* is the work of a man who *loves Doctor Who.*



Russell T Davies.

Steven Moffat.

(Imagine, if you will, a *Turn Left*-style parallel universe where the show *Doctor Who* was never created. Where all Robert Holmes ever got the chance to write was *Emergency Ward 10*, *Doctor Finlay's Casebook* and *Juliet Bravo*. He'd be just one more anonymous name on the opening titles, a talent that never got the chance. What a bleak universe it would be. Never mind the stars going out, they'd never had a chance to shine in the first place.)

When it comes to writers whose work bristles with excitement about the imaginative possibilities *Doctor Who* has to offer, only two others come close to matching Robert Holmes: Russell T Davies and Steven Moffat. Both of whom chose to do *Doctor Who* because there's nothing else they'd rather do; Davies putting his career on the line to bring it back, and Moffat hanging up the phone to Steven Spielberg in order to spend more time in the TARDIS. Watching Davies' episodes like *The Parting of the Ways* or *Partners in Crime* is like watching a script written by a combination of an overexcited eight-year-old boy ('And then the Daleks attack! And there are *millions* of them! And they exterminate *everyone!*') and an adult man who writes the most stomach-wrenching and heart-breaking love stories imaginable. And watching Moffat's stories like *Blink* and *The Eleventh Hour* and *The Name of the Doctor*, it's easy to imagine him sitting at his computer, chuckling with delight at his latest Plot Twist of Evil, endlessly switching between being a hopeless romantic, a quick-witted sitcom writer and the most inveterate geek-brained *Doctor Who* fanboy.

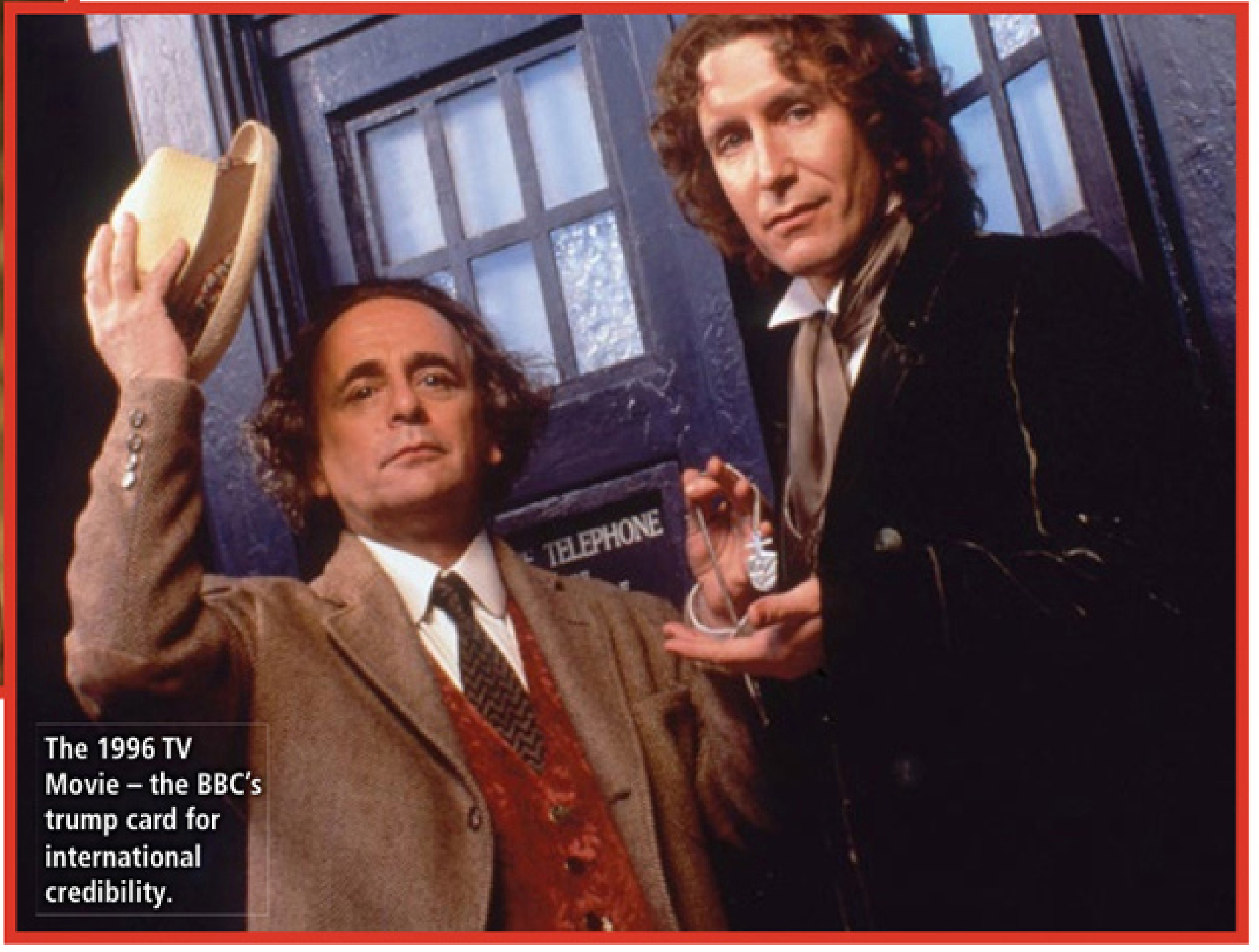
Steven Moffat's award-winning 2007 episode *Blink*.

Doctor Who may no longer be a proving ground for newcomers, but it remains a show made by people who would rather be working on *Doctor Who* than anything else in the world. There's a buzzword that turns up in television press releases a lot; 'passion', so much so that it's become devalued, but that's what *Doctor Who* is all about. It's about people united in the fact that *Doctor Who* is what they got into television *for*, for the chance to direct action sequences with robots and explosions, or the chance to play a Time Lord from Gallifrey or a villain from another planet, or the chance to show off their imaginations. To rise to the challenge.

Of course, not everyone has risen to the challenge. That's part and parcel of *Doctor Who*, to have glorious successes side-by-side with (equally glorious) misfires. That's inevitable on a show with ambition, which is pushing the limits of what is possible with no time and even less money. As *Doctor Who* fans we know that every great special effect must be followed by a terrible one, that every well-judged performance must be matched by a mis-judged one, that even the best scripts have plot holes and even the worst scripts have moments of wonder. That's all part of the fun.

Yes, there have been people who would much rather be doing something else; directors who had no interest in science fiction and who still shot productions like it was the 1950s; designers without inspiration; actors who take the piss; writers with no original ideas and nothing to say who are happy to tell stories that *have* been told before because they have nothing to prove. It's inevitable that there will be people who are watching the clock and just paying the bills, for whom *Doctor Who* might as well be *The Pallisers* or *Rockcliffe's Folly* for all it means to them. And occasionally, as we all know, the show has had moments where it became a little tired and derivative and flirted with cancellation as a result. But there's always been someone coming in with some innovation to update and regenerate the show's format.

The Talons of Weng-Chiang – a labour of love by writer Robert Holmes.



The 1996 TV Movie – the BBC's trump card for international credibility.

Which is, of course, why it has endured to this day. Recently, the BBC Director of Television, Danny Cohen, delivered a speech outlining the idea that the BBC's output should be judged on whether it is 'fresh and new'. And – tautologous though that is – that is what *Doctor Who* epitomises. It's a show which has fresh and new built into its format, where its whole appeal is its novelty, its unpredictability, its variability. Where its mission statement, if it had one, would be to boldly go where no show has gone before. Even if – *especially* if – that show is *itself.*

As long as *Doctor Who* continues to be 'fresh and new' its future seems secure. It has certainly never been more popular than over the last decade. And yet, even at its lowest ebb in the mid-80s, even when the BBC tried to cancel it, it kept going for four more years. It's an interesting paradox that during the 90s, even while *Doctor Who* was treated as a joke in some BBC circles, it retained a kind of power. When the BBC attempted to launch itself as a major international player, it did so with the *Doctor Who* TV Movie. For years BBC Films used the *Doctor Who* movie rights to get meetings in Hollywood. When the BBC started releasing videos, it was with *Doctor Who*; when it started releasing DVDs, it was with *Doctor Who*; when it started producing online drama, it was with *Doctor Who*. Whenever it launched some new venture, *Doctor Who* was a part of it, a source of iconography with which to build the BBC brand. For a show no longer in production, *Doctor Who* was remarkably high-profile, used as the basis for *Children in Need* and *Comic Relief* episodes, even gaining a *Radio Times* cover for its 40th anniversary when there was no associated programme. And now that *Doctor Who* has returned it has become inexorably linked with the BBC's corporate identity; every BBC innovation is somehow *Doctor Who*-related, from experiments like 2006's Tardisodes and the interactive episode *Attack of the Graske,* to the online computer games, and the current foray with 3-D. From *Doctor Who Confidential* to the recent *Doctor Who* prom and special programmes covering the casting of a new Doctor and the anniversary celebrations, *Doctor Who* is far more than just a television programme.

But the fans always knew that. *Doctor Who* was always the programme that was bigger on the outside, with more stories to be told than could ever fit in a television screen.

> **'This is a show that has 'fresh and new' built into its format – its whole appeal is its novelty...'**

From the very first World Distributors annuals, *Doctor Who* has survived and thrived as much off-screen as on, through the Target novelisations, through the comic strips published by *TV Comic*, *Countdown*, *Doctor Who Adventures* and this magazine, through the original novels published by Virgin and BBC Books, through the audios produced by Big Finish, through all the factual guides and toys and models and computer games and underpants, *Doctor Who* has never stopped being fresh and new to its fans. There have always been more stories to be told and more things to find out and discuss, in fanzines or on the internet. Even during the 90s when *Doctor Who* was no longer in production, being a fan was a voyage of discovery through the videos and repeats on UK Gold. There has never been a point where a fan could know everything there is to know about *Doctor Who* (and move on to something else more worthwhile). It's been an ever-broadening, ever-deepening, never-ending phenomenon.

Never-ending? It's one of those myths that *Doctor Who* was not expected to last for a long time. When the show began, William Hartnell told Verity Lambert he thought it would last five years and the earliest production memos describe the show as running for 52 weeks a year (if only such a thing was possible now!). And even in those days, the show was being made with overseas sales in mind, with writers being told to include convenient moments for ad-breaks at the mid-point of each episode. *Doctor Who* was almost meant to be the international success story it is today, it just took 50 years getting there, that's all.

And looking back at those 50 years, it's not hard to see the secret of *Doctor Who*'s success. It's because it's always kept evolving, kept changing with the times. It's always been looking forward, not looking back. It's always been striving to be different and avoid repeating itself. It's always been made by people who relished the chance to prove themselves and be as groundbreaking and imaginative and extraordinary as possible. It's always been 'fresh and new'.

And that's the definable magic of *Doctor Who.* **DWM**

THE ELEVENTH HOUR (2010) The Doctor has persuaded Amy to make him fish fingers and custard. Nothing scares her, except for one thing. "Must be a hell of a scary crack in your wall."

VINCENT AND THE DOCTOR (2010) Vincent van Gogh visits the Musée d'Orsay and discovers it is full of his paintings. Doctor Black tells him that he is regarded as the greatest artist who ever lived.

THE PANDORICA OPENS (2010) The Doctor stands in the centre of Stonehenge and addresses the spaceships whizzing above. "Look at me! No plan, no backup, no weapons worth a damn!"

A CHRISTMAS CAROL (2010) Having shown him his past, the Doctor shows Kazran Sardick his future, or rather, he shows the young Sardick the man he will grow up to be.

THE IMPOSSIBLE ASTRONAUT (2011) The Doctor works out that Amy, Rory and River Song are keeping a secret from him. "Don't play games with me. Don't ever, ever think you're capable of that."

THE DOCTOR'S WIFE (2011) The TARDIS finally gets to speak to the Doctor about the fact that he pushes the doors. "Every single time. Seven hundred years. Police box doors open out the way."

THE GIRL WHO WAITED (2011) Rory is forced to leave the older version of Amy outside the TARDIS. "I'd forgotten how much you loved me," she tells him.

DINOSAURS ON A SPACESHIP (2012) The Doctor, Rory and Rory's dad Brian ride a triceratops whilst being chased by two punctilious, slow-moving robots.

THE CRIMSON HORROR (2013) The Doctor warns Mrs Gillyflower that in the wrong hands the leech venom could wipe out all life on Earth. She laughs. "Do you know what these are? The wrong hands!"

THE NAME OF THE DOCTOR (2013) "What kind of idiot would steal a faulty TARDIS?" We see the First Doctor and Susan running away from Gallifrey – and in full colour!

THE DWM INTERVIEW

The most wonderful and marvellous woman that's ever dropped out of the skies...

The excitement surrounding the recent discovery of the 1968 story *The Enemy of the World* came as quite a surprise to its guest star Mary Peach...

INTERVIEW BY **MARCUS HEARN**

"Oh God, I hope it's good," says Mary Peach as we settle down to watch *The Enemy of the World*, a few days after October's announcement that the film recordings had been discovered by Philip Morris in Nigeria. A familiar theme tune fills the air and she mutters in disbelief, "I can't believe it's been 45 years since I last saw this..."

The newly discovered story has a prominent guest role for Mary as the glamorous but formidable Astrid Ferrier, one of the conspirators in a plot to topple dictator Ramón Salamander.

"Keep your hands where I can see them..."

As the opening episode unfolds, Mary's initial intrigue at seeing these images for the first time since 1968 turns to mock horror at the state of Astrid's hair. "Look at that wig!" she exclaims, as Astrid receives her first close-up in the scene where she admonishes Anton. "That can't have been my real hair. It looks too terrible to be real hair."

Mary Peach in 2013. © Marcus Hearn

Astrid's helicopter flies into view, and Mary is pleased to see that the wig has been smothered by a cap that matches the rest of her outfit. "You can tell this was 1967," she says. "Look at my eyelashes. And those boots! I don't think I went up in that helicopter, I'm afraid. We filmed some scenes inside it when it was on the ground, but apart from that I was just shown getting in and out of it."

As the helicopter ascends Mary becomes engrossed in the story. "Hold on to your seats – we're off on this very strange thing. Wonderful!"

The Doctor, Jamie and Victoria take the injured Astrid to safety, and her cap comes off to reveal what Mary from hereon refers to as "Joan Collins hair."

The ensuing conversation between Astrid and the Doctor is one of the episode's highlights. "Oh, you're a doctor?" says a curious Astrid. "Not of any medical significance," he replies.

"A doctor of law? Philosophy?" asks Astrid. "Which law? Whose philosophies, eh?" says the Doctor cryptically.

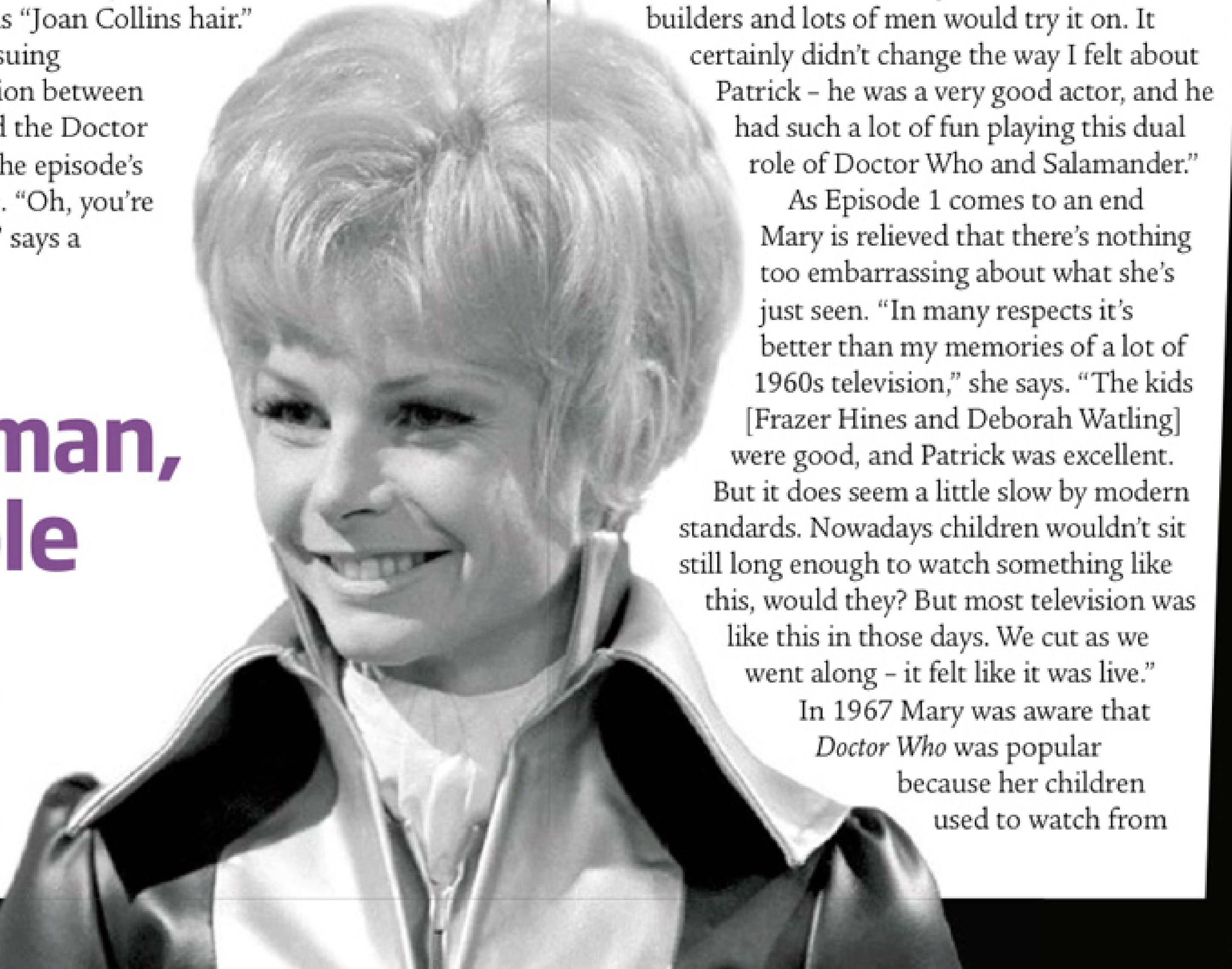
"I see..." says Astrid, "You're determined to be mysterious." Her playful questioning resumes, and for the next few moments the smiling inquisitor seems indistinguishable from the former actress watching her old self on screen.

The sequence continues with the Doctor tending to Astrid's wounded arm. This prompts a surprising revelation about the show's star, Patrick Troughton. "He was such a sweet man, but he was a terrible flirt," says Mary. "He already had two families in different parts of London. I think they knew about each other but they never met."

The studio recording of *The Enemy of the World* took place at Lime Grove from December 1967 to early January 1968. "Patrick told me that on Christmas Day he had lunch with one of his families, and then he'd have to cross London to have another lunch with his other family.

"He made a huge play for me. I was married with children but that didn't deter him. I said to him, 'Having an affair with me would kill you – can you imagine having *three* Christmas dinners?'"

> "Patrick Troughton was such a sweet man, but he was a terrible flirt. He made a huge play for me!"



Mary laughs when asked if the exchange made her uncomfortable. "No, not really. It was another world back then. Girls would get wolf whistles from builders and lots of men would try it on. It certainly didn't change the way I felt about Patrick – he was a very good actor, and he had such a lot of fun playing this dual role of Doctor Who and Salamander."

As Episode 1 comes to an end Mary is relieved that there's nothing too embarrassing about what she's just seen. "In many respects it's better than my memories of a lot of 1960s television," she says. "The kids [Frazer Hines and Deborah Watling] were good, and Patrick was excellent. But it does seem a little slow by modern standards. Nowadays children wouldn't sit still long enough to watch something like this, would they? But most television was like this in those days. We cut as we went along – it felt like it was live."

In 1967 Mary was aware that *Doctor Who* was popular because her children used to watch from behind the sofa. "They were terrified of it. The BBC offered me *The Enemy of the World*, and I spent some time considering whether I ought to do it or not. It was a fun part and there was a good cast, but I partly decided to do it because of my kids. I asked Barry Letts, the director, if it would be all right to bring them down to the studio as I hoped if they saw it was all make-believe they wouldn't be so scared in the future. So I brought Andrew and Joanna to the studio and they met Patrick Troughton. Unfortunately it didn't do any good at all – they were still terrified of *Doctor Who*!"

The helicopter-flying, judo-throwing Astrid was almost certainly inspired by the empowered leading ladies of the James Bond films and ITV series *The Avengers*. "I think Astrid was definitely part of that," she agrees. "*The Avengers* was hugely popular at the time, and it was becoming trendy to show girls being very active and carrying guns. They probably cast me because I somehow fitted that character, and there's a lot of my personality in the performance."

While so much of Mary's television work remains missing believed wiped, it's likely that her portrayal of Astrid will define her for many thousands of people. But is it entirely representative of a career that also encompassed leading roles in feature films and Broadway productions?

"Oh that doesn't matter really," she says modestly. "I cared a lot while I was working, and tried to make everything I did as good as possible. Now it's up to other people to decide what they want to remember me for. I'm just surprised anybody remembers me at all!"

But plenty of people remember Mary. It's impossible not to notice an open letter on a nearby table – one of several offers that have recently arrived, asking her to meet fans and sign copies of the *Enemy of the World* DVD. Having long since retired from acting she admits to being slightly overwhelmed by the sudden attention. Her late husband, the Hammer Films screenwriter Jimmy Sangster, was something of a celebrity among horror fans so she has some idea of what the next few weeks hold in store. "I've never really been part of the *Doctor Who* world, so I'm pleasantly surprised that anyone could be that interested in what we did all those years ago. I read about *The Enemy of the World* in a newspaper, and requests like the one you've just seen came as another shock. I've been thinking very carefully about some of the offers I've received and I do feel a responsibility to the fans. I'm going to go along to one or two of these events and hopefully it'll be fun. I'm looking forward to meeting everyone."

And what of the incredible circumstances surrounding the recovery of *The Enemy of the World*? "I think it's very romantic," she says. "When we made these programmes we had no idea they weren't going to be kept, and you didn't keep anything yourself – I don't have scripts or photographs from my old TV shows. Can you imagine if I'd kept the scripts from *The Enemy of the World*? I did a lot of live television for ITV when that started, and that probably wasn't even recorded. Things like that never occurred to you.

"I think it's amazing that someone tracked *The Enemy of the World* all the way to Nigeria. Now, he's a fan I'd *really* like to meet." DWM

FLYING WITHOUT WINGS...

Frazer Hines (Jamie) and Deborah Watling (Victoria) were delighted by the recent discoveries...

Frazer and Debbie at the press launch for *The Enemy of the World* and *The Web of Fear* on 10 October.

© PAUL VANEZIS

Hello Frazer, hello Debbie! What memories does *The Enemy of the World* bring?

Frazer Hines: "I remember Patrick walking into the rehearsal room, and he came in with his Salamander voice. This kind of [*adopting South American accent*] 'So, whaddya think? Yaaaaah, my name is Salamander!' And Debs said, 'You're not going to play it like *that*, are you?' And I said, 'Is Salamander Welsh?'"

Deborah Watling: "And he went, 'You little s**ts! I'm doing two bloody parts, and you're sitting there laughing at me!"

FH: "Then there was the helicopter story..."

DW: "Oh don't start!"

FH: "It was a tiny little, three-seater helicopter. And Mad Mike was the pilot. He was called Mad Mike because he used to eat brandy glasses in the evening."

DW: "He would have a shot of brandy and then he would proceed to *eat* his glass. He actually said to me one day, 'Would you like a drink with me tonight?' And I said 'Yes, that's very nice of you, Michael.' So I had a white wine, and he got his brandy and went WHOOF! Down in one. And then he ate the glass! I thought, 'I'm not safe here, I've got a nutter on my hands.' And he was flying our helicopter!"

FH: "What about the scene where the helicopter was at the end of the cliff?"

DW: "Well, you see, this particular helicopter had no doors. It was open. You were in a bubble. You could see straight down to the ground. I was thinking, 'Oh, my goodness me!' So I said 'Frazer...?' He said, 'What, Debs?' And I said, 'Look, I have a bit of a problem. I don't like heights. The shot is we run to the helicopter, and we have to get in, so I really need to be in the middle.' He said, 'Of course, little Debs, of course I'll do it.' And then the director said 'Action!' and I've never seen Frazer run so fast! He sprinted! And *he* got in the middle, and I was terrified sitting on the outside. I was white! Little bugger!"

You must be delighted to be able to see the whole story again?

DW: "When I heard, I couldn't believe it. It's amazing. I love watching it, and it brought back so much to me. I'm thrilled. That's all I can say. I'm thrilled."

FH: "Me too. Patrick was disappointed a lot of his stories were missing, but this gives me hope that more stories of Patrick's will come out of the woodwork." TOM SPILSBURY

Who was ANTHONY COBURN?

As *Doctor Who* turns 50, **DWM** travels back to the very beginning and finally unlocks the secrets of the man who first set the TARDIS in flight...

FEATURE BY **GRAHAM KIBBLE-WHITE**

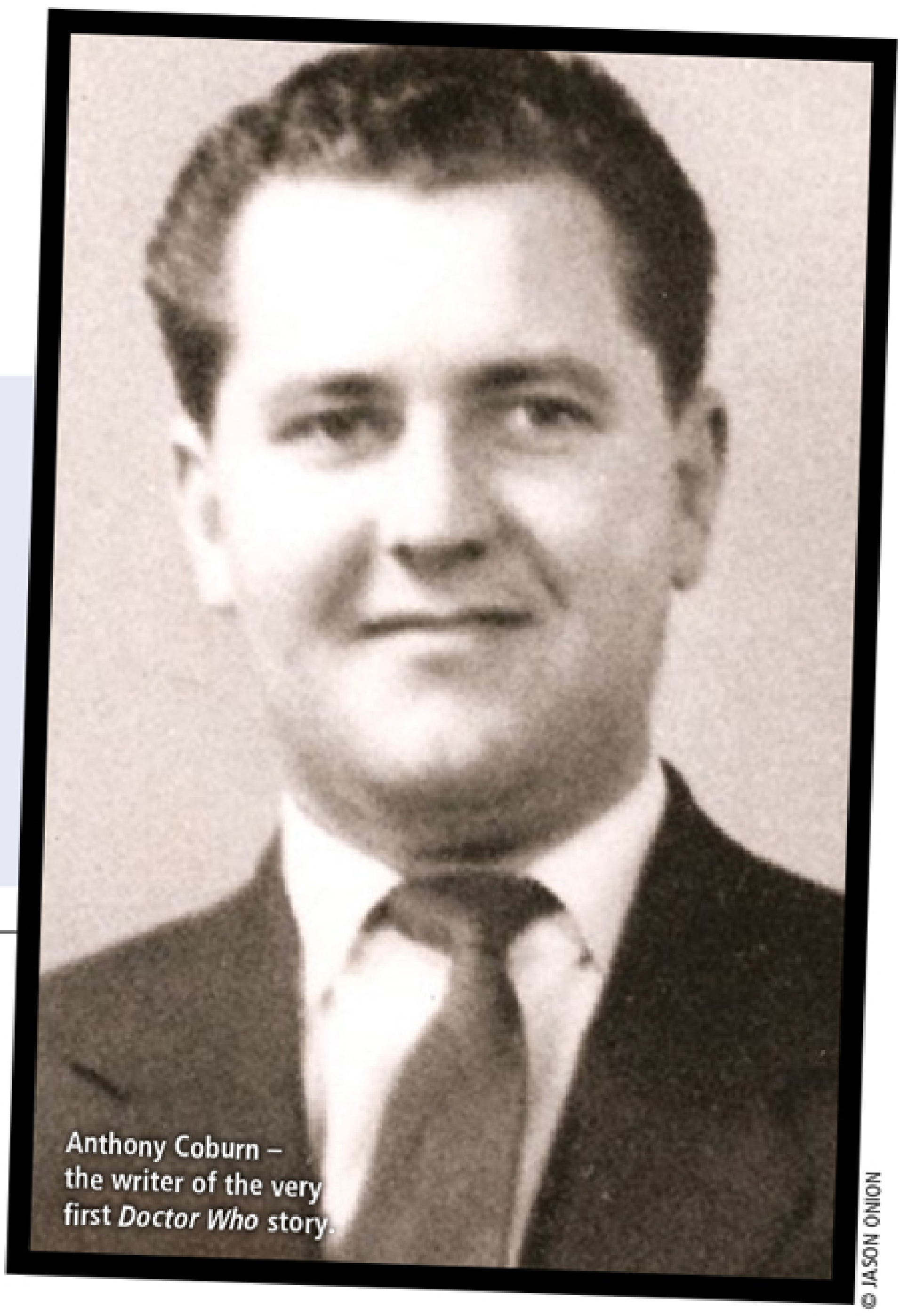
The seaside town of Herne Bay, Kent. It's a crisp, August evening in 1963. The coldest winter in 100 years is waiting.

And here's 35-year-old James Anthony Coburn in his makeshift study at the top of the house. Often his thoughts turn to home in Melbourne Australia, but they have been especially attuned to that faraway place since he heard the news. The worst news possible.

Right now he's on deadline, and this is focussing his imaginings on even more distant lands. So he writes. Furiously. But the underlining hope is that one day his words will carry him back.

His wife Joan calls him down for supper and, descending the stairs, he greets his two oldest sons Stephen and Francis with a smile. Despite his tumult, his fingers – crashing at typewriter keys – have punched out something very special.

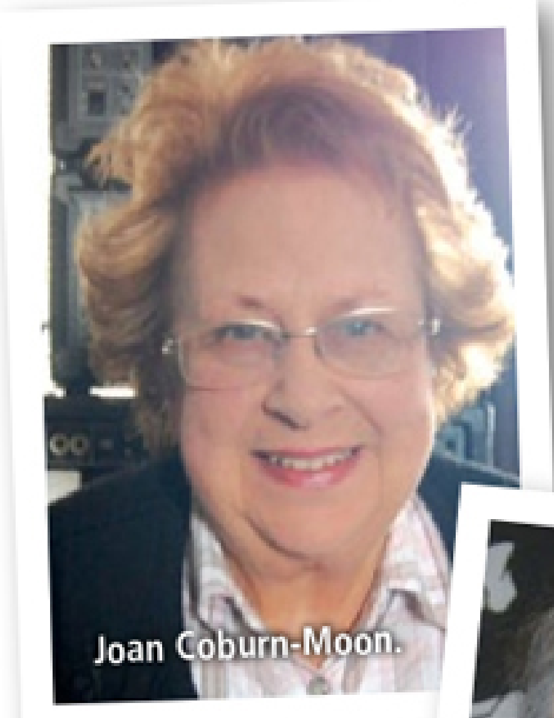
"How's this grab you, boys?" he says, and then lingers for a theatrical moment before speaking aloud a brand new phrase. "TARDIS: Time And Relative Dimension In Space."



Anthony Coburn – the writer of the very first *Doctor Who* story.

© JASON ONION

Anthony Coburn – Tony to everyone bar the end credits – wrote the first ever *Doctor Who* story, but never contributed to the series again. That's not without precedent, particularly for this era in the programme's history (William Emms, Paul Erickson, Peter R Newman, Bill Strutton), but here's the man who helped name the companions, the TARDIS, made the chameleon circuit jam on 'police box'. He first threw the levers. So why didn't he return for a second journey?



Joan Coburn-Moon.

Waris Hussein, who directed that début *Doctor Who* adventure: "I knew Anthony Coburn was not happy. I think he, more or less, thought once he'd written the first four, 'Forget it, I'm leaving'. He shrugged it off, because I don't believe he had any faith in it, to be honest."

His son, Stef, recalls: "Tony shook the dust from his feet and didn't have anything to do with *Doctor Who* again."

Stef Coburn.

Certainly, Tony never went on record about his involvement with the programme and, sadly, never will, having passed away in 1977 at the age of only 49. So who was Anthony Coburn? What – if anything – did *Doctor Who* mean to him? And why did he never come back despite, as we'll discover, being given the chance?

In researching this feature, **DWM** has spoken to Coburn's widow Joan Coburn-Moon (born 1927) and even more extensively to his eldest child, Stef Coburn (born 1954). Both were there when Tony was writing the story, making them first-hand witnesses to the very creation of *Doctor Who*.

In addition, **DWM** has been given access to four drafts of the very first episode of *Doctor Who – An Unearthly Child* [see Richard Bignell's feature on page 50] – that have never been made public, and extracts of Coburn's letters home to his parents, plus personal documents. We've also scoured the archives to reveal other testimonies of Tony, and, as you'll discover next issue, even discovered those rare moments when the writer and (subsequent) producer stepped in front of the camera.

Those who worked with Tony Coburn remember an able, amiable man who could take control of a situation and get the job done. Joan speaks of someone who changed from being "a very gentle person" to becoming "very hard, very BBC-ish – which I didn't like." But he was also fiercely protective and proud of his 'Joanie'. Although she remarried after his passing, and was subsequently widowed again, it's telling she still considers Tony to be her husband.

For Stef, it's more complicated. "I won't call the man 'Dad'," he says. "Absolutely not. I think Tony was a jolly fine fellow and I imagine we would have got on if I'd known him as an adult. As a parent he was a disaster." In talking to him, it's obvious that even now, both Anthony Coburn and *Doctor Who* ("I studiously avoid it") cast an ominous shadow... like an end-of-Episode-One cliffhanger.

1927-62

"Reporter, fruit picker, salesman, van driver – Anthony Coburn has tried them all."

Tony is born in Melbourne on Saturday 10 December 1927.

His maternal grandfather – parent of Mary Kathleen O'Carroll – was William Augustine O'Carroll, an Irish agitator and journalist who fled to Brisbane in the late nineteenth century to avoid the authorities, and became the 'de facto editor' of the *Brisbane Courier*.

As for his father's (James Patrick Coburn) side of the family, Tony would discover later, in 1969 – when researching for the BBC2 series *The Borderers* – that they originally hailed from Scotland, were called 'Cockburn' and became notorious border reivers and cattle thieves.

While Tony is growing up, his dad works at the Postmaster-General's department in Melbourne. By his own later admission, Tony does not excel at school. He is, throughout his life, a keen chess player, golfer and cricketer. And a devout Roman Catholic.

The oldest of three boys (brothers, Peter and William), he gets an early job writing for *The Melbourne Argus*. In 1950, at the age of 22, he leaves for London, determined to become an actor and playwright.

"I've no idea why he wanted to do that," says Stef, "other than he was fairly dramatic and declamatory."

There are a few references to Tony's early acting roles in the UK in *The Stage* weekly newspaper. In March 1951, he's part of a 'mock pantomime' called *A Fig for Cinderella* performed at the 25th birthday celebrations of the Interval Club on Dean Street in Soho. 'Anthony Coburn was a handsome, if somewhat supercilious, Prince Charming.' The following month, another appearance at the venue as part of the Balvaird Players' production of *Petersen's Hut*. 'Anthony Coburn was more at home [than the rest of the cast] in his down-to-earth role as the realistic Hoof.'

Tony's safety cushion in the UK is the Catholic Evidence Guild based at Westminster Cathedral, a group consisting of laypeople who explain and defend Catholic doctrine at street-corner meetings. Here he falls in with Frank Sheed and Maisie Ward, who run the Catholic publishing house Sheed & Ward. Plus, he meets Joan Bristow.

"When I first saw him, I didn't want anything to do with him!" laughs Joan today. "I told the girls to keep him away from me. He was just so... Australian!"

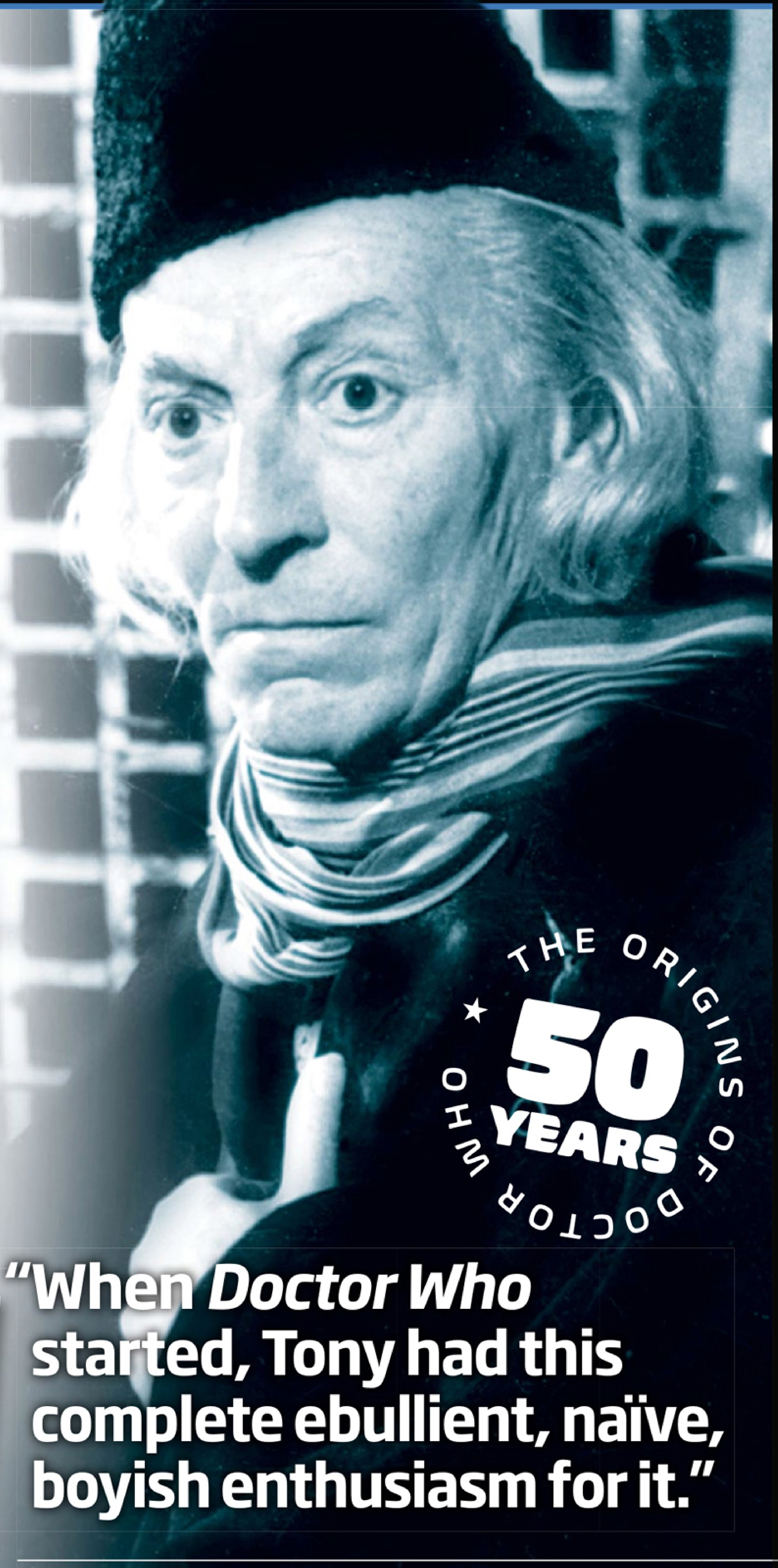
During this time, Joan is living in a bed-sit in Earls Court. "Tony used to come around to my room and gradually I got to know him better."

Her recollection of London back then seems to invoke the opening of *An Unearthly Child*: "There were heavy fogs outside, and you had to walk in front of buses to see. So he would often stay at my place because it was difficult to find his way home."

Keen, where possible, to proselytise about Catholicism, he can be found at London locations – including Speaker's Corner in Hyde Park – making public proclamations. His street-preaching is captured by author Richard Purtill in his book *Reason to Believe* (1974). ►

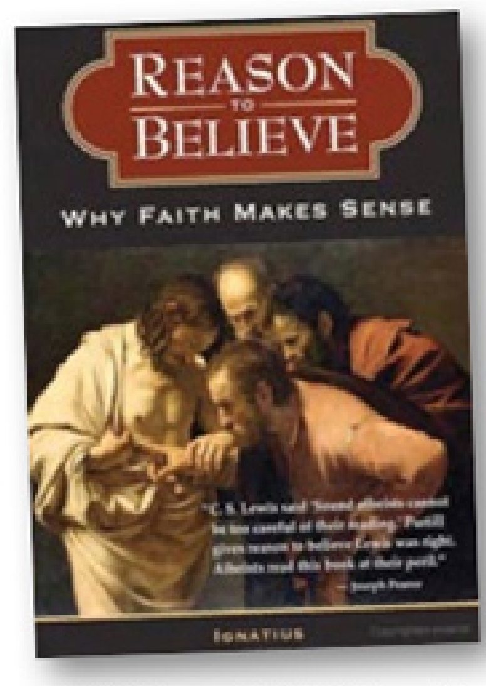
Tony out preaching.

CATHOLIC
EVIDENCE
GUILD



THE ORIGINS OF DOCTOR WHO
★
50 YEARS

"When *Doctor Who* started, Tony had this complete ebullient, naïve, boyish enthusiasm for it."



> ◄ *In the early 1950s, I was coming out of Foyle's bookstore on Charing Cross in London when I saw a rather surprising sight. In a blind alley between two parts of Foyle's was a small folding platform, rather like a stepstool with a tall railing on one side. On the railing was a crucifix and a rectangular sign on which was painted in rather faded gold letters, 'Catholic Evidence Guild'. Standing on the platform, leaning on the railing, was a young man who was speaking with an Australian accent about the Catholic faith. He was surrounded by a small crowd whose members frequently interrupted him with questions and objections. As I walked over to the platform, the young man was arguing about free will with an older man in the crowd […] The young man with the Australian accent […] turned out to be Tony Coburn.*

Joan, who worked in Foyle's, recalls Tony being a very impressive public speaker. She tried too. "I wasn't very good! There was a man in the crowd talking to me, who, apparently, was running rings around me. I didn't realise it, but Tony said he was. He tapped me on the arm and said, 'Come on down, I'll take over'."

One evening, when leaving Joan's, Tony hesitates. "He stopped and then just said, 'Would it be a good idea if we got married?'" she remembers. "And I replied, 'Yes'. It was a strange sort of proposal. More a suggestion."

The couple wed in December 1953, and Tony moves in with Joan, who's kindly landlord relocates them to a larger room. With acting work proving non-existent, Tony is spending more time writing. But bills need to be paid, so he takes on various jobs, including selling kitchen implements, delivering furniture and as a meat delivery driver. "He was in a little three-wheeler thing," says Joan. "And people used to expect him to go to the back door with the meat, but as soon as they discovered he was a writer, he was told to come to the front! He thought that was hilarious! Typically English!"

Money is tight. Desperately tight, in fact, and this will be a constant source of anguish for him into the 1960s. His dearest wish, expressed in letters home to his parents, is to raise enough capital to return to Australia to live. But the next few years will see he and Joan spawn a huge family, and fall deeper into financial difficulties.

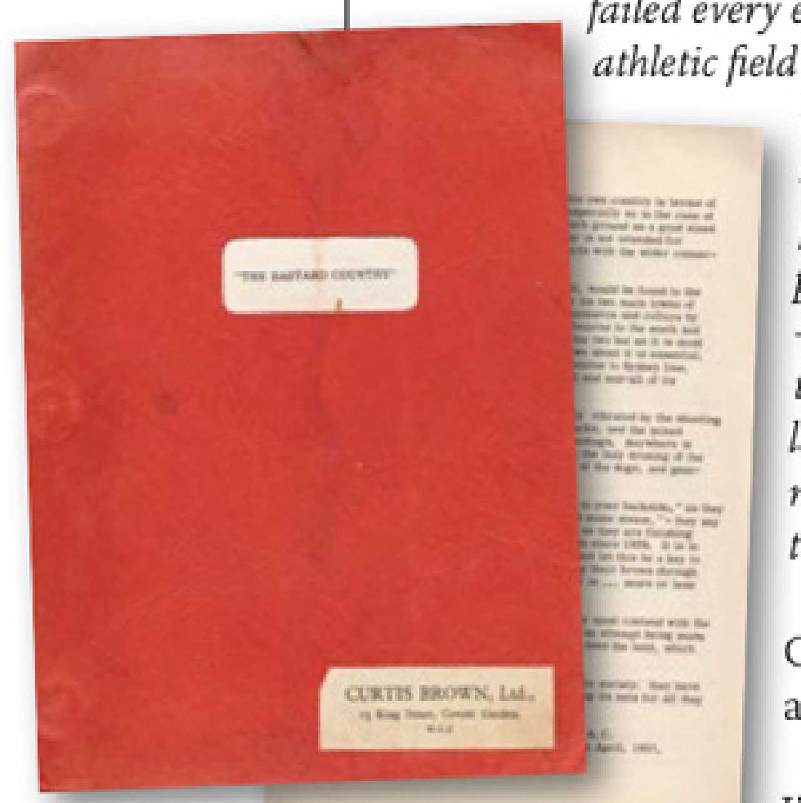
Susan – the titular character of Tony's *An Unearthly Child*.

Ian and Barbara, about to unwittingly embark on the adventure of their lives.

Their first child is born in August 1954 at St Stephen's hospital – now the Chelsea & Westminster. Stef: "Tony's initial words upon picking me up were, 'Look! The world's first Australian pope!'" Joan names the baby Stephen Anthony after the hospital, ignorant of the fact it's a Coburn family tradition to call the first son James. However, in later life, Stephen renames himself Stef.

In 1957, Tony submits *The Bastard Country* to *The Observer's* play writing competition. The piece is set in the fictional Australian district of Jimpa in 1950 during the hottest drought since the war and follows John Willy, a tyrannical farmer who raped and murdered a young woman during the conflict, and is now confronted by her husband. The play is highly commended and comes in the top 20. It becomes a totemic presence in Tony's life; something in which he invests his hopes and dreams of becoming both a fulltime writer and a man of means.

Over 1959, *The Bastard Country* is staged back home in various locations across Australia. With Tony's consultation, it's renamed *Fire on the Wind* and he gets great pleasure from learning his parents have seen it in Sydney. In 1960, it's put on in the UK by the Birmingham Repertory Theatre with Brian Blessed in the lead role. However critics aren't especially kind; something that stings the new playwright.



Life isn't changing for the Coburns in the way Tony expected. Indeed the world is carrying on quite happily, ignorant of this aspirant writer with dreams of making it big.

On 3 April 1958, ABC Television announces in the pages of *The Stage* that TV executive Sydney Newman is joining the company from Canada as head of drama and will arrive in the UK with his family on 7 April.

There's also a relocation for the Coburns, but a more modest one as they move to Putney, south-west London. Tony is still taking on manual work, but also writing and selling short stories. One, *The Tale of the Fourth Stranger* – which tells of a diver hunting a sea monster in Australian waters – is published by *The Saturday Evening Post* in America in April 1959.

The same yarn then appears in Britain's *Suspense* monthly magazine in June (pictured above right), with the following introduction…

> *Born only a short distance from the Australian setting of this story, Anthony Coburn now lives in England with his wife and four children – too broke, he tells us, to return to Australia. He admits cheerfully that his schooling was not a phenomenal success – he failed every exam he sat for, and in the athletic field gained dubious fame by running 100 yards in 15 seconds downhill with a strong following wind. Reporter, fruit picker, salesman, van driver – Anthony Coburn has tried them all. He loves the English language, [and] says: 'The more words it takes to say a thing, the better it is said'!*

On 25 June 1959, Tony types a letter to his parents…

> *I'm writing another play. All our money went slowly down the drain. I've been trying and trying to recapture the muse to no avail. Everything else went dead on me and I began to think the creative fire was well and truly out. But persistence has again ignited it. It will be called Back to Babylon and is set on an island off the Great Barrier Reef. I think you'll like it, for it's gentle whereas the other was tough.*
>
> *[…] Joanie is back to her pre-pregnancy splendour and happily announces that number six is not on the way, and I am sun-tanned and looking over present difficulties to the great prospects ahead.*
>
> *My golf is still terrible and my cricket worse, but I enjoy them both. […] Only our beloved Paula [their third child, born profoundly disabled with microcephaly] is not well […]*

Tony and family move on from Putney to a flat in Wimbledon, and finally, after years of scrambling for 'proper' work, things start to fall into place. On 10 November 1960, he writes home again…

A POST NOVELETTE COMPLETE IN THIS ISSUE
The Tale of The Fourth Stranger
By ANTHONY COBURN
In all the world, only one man saw the monster and lived. This is his story.
Suspense
2/6
Catch the Killer
HOLIDAY COMPETITION
WIN £100
MICHAEL GILBERT PRESENTS THE CLUES. YOU FOLLOW THEM TO FIND
"Whodunit?"
Dramatic new novel by JAMES LAKE
GEORGES SIMENON · RAY BRADBURY · FREDRIC BROWN
FOURTH STRANGER
by ANTHONY COBURN

'Like thousands of other Aussies over here, I cannot afford to live in my own country…'

> *Dearest Mum and Dad*
>
> *This short letter is to tell you that things are now much better for us. Our fortunes […] have improved and for the first time in longer than we can remember we are free of the burden of unpaid bills and impatient creditors.*
>
> *The chain of events that has brought this about began just after I wrote that last letter. I decided then to make one last effort and not take no for an answer. So I began a fresh assault on the BBC and was successful, so that I am now employed by them on a salary of £1300 a year as a Scriptwriter/Adaptor, the cushiest job I have ever had as I virtually make my own times of work and if need be I don't have to come into the office at all but can do the stuff at home. So with a weekly wage assured we feel a little more stable.*

Indeed, on 24 October 1960 he's contracted as a 'Scriptwriter/Adaptor in the television service' by the BBC.

> *But that's not all, for a television script that I had submitted to one of the independents and given up for lost suddenly came right to the tune of £300.*

He's referring to his first ever TV credit, an episode of Granada's *Knight Errant Limited* (screened on 1 December 1960) – a drama series about a private investigator who goes into battle for the underdog. Although the show originally starred John Turner, by this point Hugh David is the leading man – an experience he doesn't enjoy. In fact, he'd cite it as a reason for turning down the part of the Doctor when the BBC's Rex Tucker suggests it to him in 1963. David will, however, go on to direct two *Doctor Who* stories, *The Highlanders* (1966) and *Fury from the Deep* (1968).

Tony also reveals he's sold the film rights to *The Bastard Country* for £1300, declaring the sum 'a disappointment, but considering the play's unfortunate history, it is at this late stage more than I have a right to expect' and continues that he hopes the BBC job is 'one of the steps in our return home.'

> *As I might have written before, no one can make a living writing in Australia and it has been my perpetual worry that even if we got clear of our debts – which a month ago seemed an impossibility – and we were in a position to immigrate home I would be virtually back where I started and would have to take the first job offer to keep us going.*
>
> *I don't particularly like writing for television, but this job stands as a qualification so that I can use it to get into the business back home. Anyway, it is better than being a butcher's roundsman and the pay is more than ever I've earned before.*
>
> *The good old The Bastard Country. Although it has been a disappointment in many ways it has certainly changed my life. […]*

Now a BBC staffer, a few credits follow for Tony – he writes an edition of *They Made History* (31 March) in which he's credited as AJ Coburn, and an adaptation of Pamela Fry's 1960 thriller novel *The Watching Cat* (3 April 1961)… starring future Barbara actress Jacqueline Hill. 'Although the play has all the ingredients of a thriller – intrigue, hidden treasures, murder and a mysterious house filled with ornaments of cats – it failed to hold the attention and, at times, was incredibly boring,' writes *The Stage*. The reviewer in *The Listener* is more kind: 'I don't think I could have easily snatched a wink the following night when [this] thriller forced its attention on us with feline persistence.'

Plus, an adaptation of the Terence Rattigan sports comedy *The Final Test* airs on 21 August, in which Tony is credited as Play Editor.

Christmas 1961 sees the Coburns in good fettle, as revealed in a letter home dated 13 December.

Tony adapted Pamela Fry's *The Watching Cat* in 1961, starring Jacqueline Hill.

> *We've had Christmases together when all we could afford was a piece of boiled bacon, and somehow the memory of those times seems to make this kind of Christmas all the more worthwhile.*
>
> *We have an enormous amount to be thankful for. Although our living accommodation is a bit of a shambles […] The only shadow over us – and it is a perennial one – is that our beloved Granny and Granddad in Australia can't be with us to join in the fun. But we have hopes that next year things might be different.*

Tony then goes on to talk about his aspirations to raise enough money to pay for his parents to visit for the festive season in 1962.

> *I mention this quite seriously now, and I ask you to give the project proper consideration and please think about it and write to me saying how much you would need to pack up the house for a while and come over here. […] Whenever I get thinking about this I get so excited I could burst. Please, please, please – it is a reasonable proposition so don't smile indulgently and say, 'There's Tony dreaming again'. Really, make these enquiries and let's get something moving.*

If there's a hint of desperation in this, the reason is Tony's father has recently suffered a stroke, and the younger Coburn's fear is that if he doesn't get enough money together soon, he might never see the old man again.

Indeed, the above letter is followed the next day by one addressed just to his dad in which he spells out in greater detail his hopes and fears.

> *As always, I feel guilty for not packing up here and moving back home, but you understand more than anyone the duties of being a father. […]*
>
> *The snag is that, like thousands of other Aussies over here, I cannot afford to live in my own country. Quite literally, I couldn't make a quarter of this money writing in Australia. Not yet. I'm in the process, still, of making a name for myself, and when that is done, I can live anywhere in the world that I choose. I don't miss the old country, but I miss you both terribly and go in fear of the fact that I might never see you again.*
>
> *[…] So you see my dear old Pop, you've just got to keep the old ticker pumping away for a while yet.*

He also goes on to tell his father: 'I have sold one play about the English called *The Sound of Their Voices*,' of which **DWM** can find no trace. Plus he outlines a new project 'where I will [on secondment] work at [a] town hall learning all the aspects of local government' to then turn that into 'a number of programmes, some documentary and some pure fiction, but all of them based on the idea of a town hall at the centre of a community' However, it seems this project also comes to nothing, and, in fact, Tony doesn't succeed in getting anything onto the screen in 1962.

In contrast, in March that year, things are stirring at the BBC, as Eric Maschwitz, head of television light entertainment, asks Donald Wilson, head of the Script Department, to instruct the BBC Survey Group to research into the idea of creating a science-fiction drama.

The Coburns, meanwhile, leave Wimbledon, and move out to the seaside town of Herne Bay.

On 6 December, *The Stage* reports that ABC is releasing Sydney Newman early from his contract so he can take up an appointment at the BBC as head of Drama. By this stage, plans are forming for a time travel show that could become – in the words of the Survey Group's John Braybon and Alice Frick – "the *Z Cars* of science-fiction." ►

ANTHONY COBURN

THE FIRST TARDIS

In December 1960, Tony writes to his parents: 'It's a dark time of the year, fit only for huddling over fires and clutching grimly at hot water bottles. Not a season which Mum would enjoy. It has its compensations. This morning, as I drove over Wimbledon Common the pond on which we sail our yachts was frozen over and the ducks coming into land skidded helplessly on their bottoms until they're brought up in shock surprise against the banks.'

Stef tells **DWM**: "One of the few positive recollections I have of Tony at the time was he used to take my brother Francis and I up to the pond on Wimbledon Common to sail our toy boats." As they made that journey, they would often stop and marvel at the police box, which seemed so incongruous among the greenery. Dropped there from outer space. "Tony, as an Australian, was noticing everything that was odd about England."

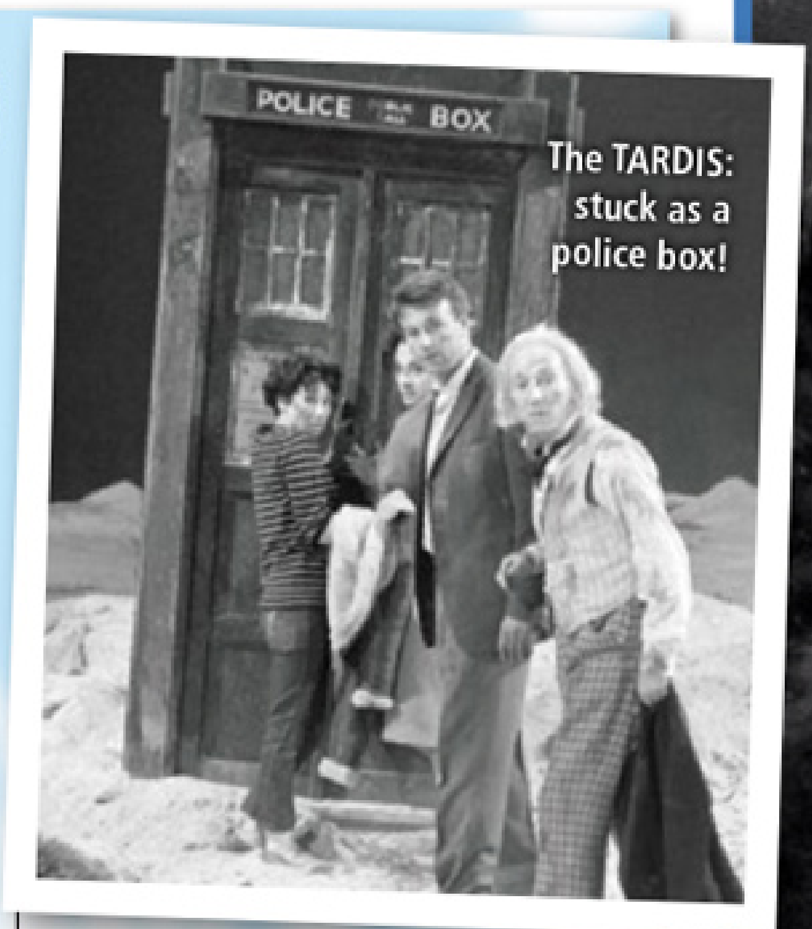
Although it's become legend Anthony Coburn was inspired to make the TARDIS a police box because of one he passed on his way to work at the BBC, this encounter predates that.

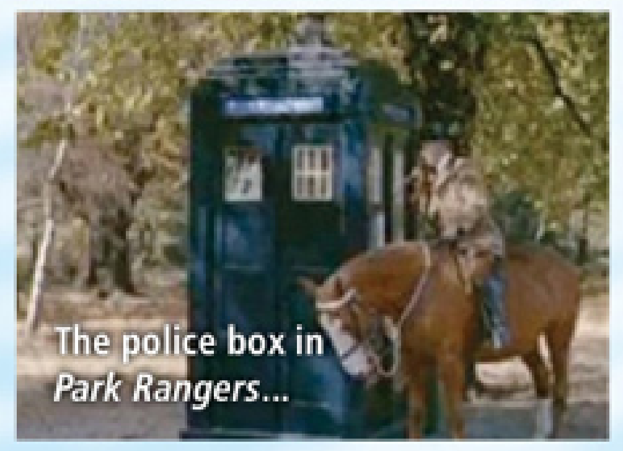
Is the Wimbledon Common model the 'original' TARDIS? It would seem so... but which specific police box?

The Wimbledon and Putney Commons Conservators Archive records the fact that grants for two police boxes were awarded in March and July 1930. The first on the west side of Parkside, opposite Somerset Road. The second, on the north side of the Richmond Road. Understandably, Stef can't be certain which box is the one his father marvelled at. Nonetheless, the box featured in the Pathe *Park Rangers* film (1959) could potentially be it.

Aside from this encounter, the police box on Wimbledon Common (now long gone) has its own fictional life in *Doctor Who*.

In the 1966 story *The Massacre of St Bartholomew's Eve*, Dodo stumbles into the TARDIS on the common, mistaking it for a real telephone kiosk. And earlier this year, the production team for *An Adventure in Space and Time* erected a prop police box on the location, which is doubling for the fictional Barnes Common.


The TARDIS: stuck as a police box!


The police box in *Park Rangers*...

... the original TARDIS?

1963

"Susan and I are cut off from our own planet, without friends or protection. But one day we shall get back."

It's January, and Sydney Newman takes up his post as head of Drama at the BBC. He quickly becomes unpopular with staff by unleashing a huge array of changes designed to reorganise their output, and cut the dead wood. Following a notorious overspend on a production of *Rob Roy* in 1961, all drama is taken away from the Children's Department – the reason why, when *Doctor Who* comes along later in the year, it's produced by Drama, rather than Children's.

On 5 March, the BBC writes to Tony: 'Dear Mr Coburn, your short-term contract as a Scriptwriter/Adaptor in the television service is due to expire 31st March 1963. We are now able to offer you an extension on existing terms and conditions until 1st October 1963.' But events will overtake this arrangement as Newman reveals he's essentially making Scripts obsolete by setting up three new departments: Series (overseen by *Z Cars* co-creator Elwyn Jones), Serials (Donald Wilson) and Plays (Newman himself).

'Miss McGovern' eventually evolved into Barbara Wright.

Plans are also coalescing for *Doctor Who*. When Newman arrived at the BBC, the corporation was considering moving its Sunday serials onto Saturdays to combat the vigorous competition offered up by ITV, but this doesn't tie in with his ethos of championing new, modern drama. *Doctor Who* does. With the creation of Serials, Newman has also stipulated each programme is assigned a story editor, and so in May David Whitaker is appointed to the show. However, he won't take up that post until June, when he returns from honeymoon.

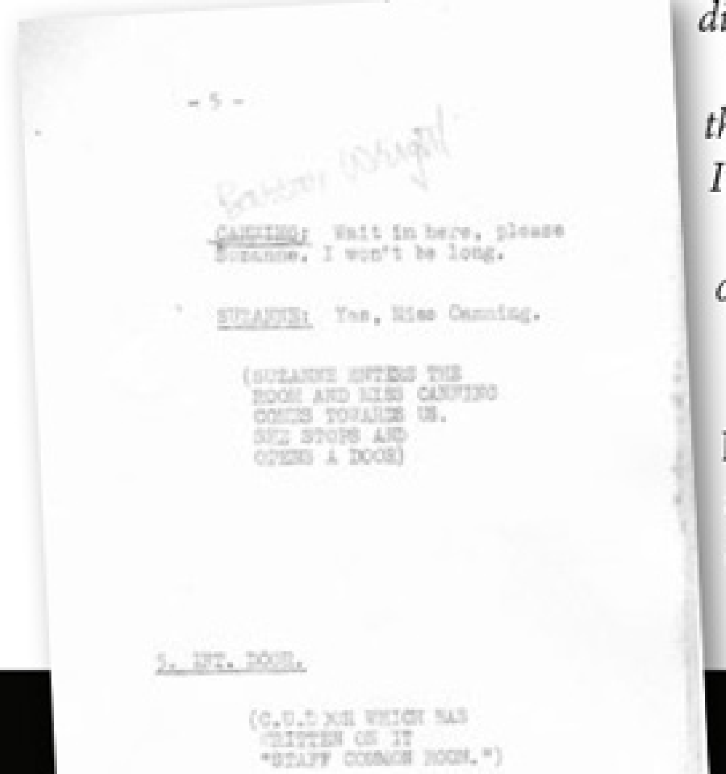
On 16 May, a telegram is delivered to Tony Coburn at his home in Herne Bay, from his younger brother Peter. Handwritten in capitals, its contents are shattering: 'BAD NEWS. DAD DIED 8AM TODAY.'

James Patrick Coburn was 68.

"That fact whacked him, because he'd left Australia and had never seen his father again," reflects Stef. "He must have been in agony at that time. Absolute agony."

Despite that, neither Stef nor Joan even mentioned Tony's bereavement when initially looking back on the period. Their memories didn't tie it to this time in their lives. It was only the discovery of the telegram that brought about the realisation, suggesting Tony concealed the extent of his anguish. To make matters worse, he still isn't in a financially stable enough position to fly home and attend the wake on the 20th. His great fear has come true – he'll never see his father again.

At just the point his story is about to collide with *Doctor Who*'s, Tony is feeling much like Susan and the Doctor will – cut off from home, fearful of never returning.


- 5 -

Barbara Wright

CANNING: Wait in here, please Suzanne. I won't be long.

SUZANNE: Yes, Miss Canning.

(SUZANNE ENTERS THE ROOM AND MISS CANNING COMES TOWARDS US. SHE STOPS AND OPENS A DOOR)

5. INT. DOOR.

(C.U. DOOR WHICH HAS WRITTEN ON IT "STAFF COMMON ROOM.")

Coburn found it "bloody difficult to get into [the cavemen's] skins."

In June, having already contributed to some formative discussions within the Script Department about the development of *Doctor Who* – including suggesting the Doctor's ship adopts the form of a police box – Anthony Coburn is assigned to write the first story, following the abandonment of fellow staffer Cecil Edward Webber's version, which would have seen the Doctor and his companions miniaturised. Tony delivers his first draft of *An Unearthly Child* on 17 June, the same day Newman's former colleague at ABC, Verity Lambert, takes up her role as the show's producer.

David Whitaker arrives on 24 June and the following day Rex Tucker, at this point attached to the project as caretaker producer and director, begins holding auditions for prospective companions.

The month continues with Tony also being commissioned to write the second story, then intended as a four-parter, and completing the first drafts for the remaining three episodes of *Dr Who and the Tribe of Gum*. Along with them, he sends the following note to Whitaker:

> *I meant you to have this on Monday morning, but I have found out one thing about the cave man that you might pass on to any learned anthropologists you know – and I am sure you number many amongst your closest friends – and it is this. They must have been very much smaller than ourselves. This fact I deduce not from a close study of their implements, nor by using my Scobonomometer in Hachendorff's Test of the Plutonium content of their left elbows... but by knowing how bloody difficult it is to get into their skins.*
>
> *And lastly, I rather think that, wordwise, this one might be a little too long. I'm a lousy timer. See what you think.*
>
> *Son of the son of the son of the son of the son of the ad infinitum, firemaker,*
> *– Tony*

Newman, meanwhile returns from annual leave, disappointed at the lack of progress. But Tony is working hard and fast, redrafting at the instruction of Lambert and Whitaker and refining what will become some of the core tenets of *Doctor Who*.

"He wrote in an office at the top of the house," says Joan, "with a sloping roof and his desk across the corner." And he was excited about the project. "At night time he used to read to me what he'd written that day. Although I was half asleep. Ready for bed."

"The character of the Doctor was based on Tony's cultural hero [Christian missionary] St Paul," reckons Stef. "Like the Doctor, St Paul was a supposedly learned man. You first meet him as a young bloke, when he's a Hellenic Jew. He's grown-up with a Greek education, which means he knows an awful lot of stuff, and he's not one of the hometown hicks. No, Paul is a Roman citizen, in the same way the Doctor is a citizen of some other society."

"The character of the Doctor was based on Tony's cultural hero, St Paul."

That wasn't the only inspiration Tony drew from his faith. In his first draft, the character of schoolteacher Cliff – as Ian was designated in Webber's treatment – becomes headmaster CE Chesterton. "Named after the famous Catholic author GK Chesterton," confirms Stef. One can only speculate if there's any significance that fellow educator Lola, who in Tony's hands originally becomes Miss McGovern, ultimately ends up as Barbara. It's tempting to quote from the works of Chesterton, here, namely the *Ballad of Saint Barbara*...

It opened in the inmost place an instant beyond uttering,
A casement and a chasm and a thunder of doors undone,
A seraph's strong wing shaken out the shock of its unshuttering,
That split the shattered sunlight from a light behind the sun.

Whether or not this has any significance in the naming of Barbara, the proposed voiced-over epigram at the top of Tony's first draft script [see Richard Bignell's feature on page 50] does seem to echo these lines.

Other aspects of the story appear to be drawn from recent experience. Seen in the context of Tony's bereavement, the plot driving the Tribe of Gum section – the cavemen have lost the secret of fire following the death of Za's father – takes on a new piquancy.

But, returning to more religious imagery, Stef posits the notion that already there is a "snake in Tony's Eden." Having been appointed by Tucker and, it seems by all accounts, enjoying a good relationship with Newman (what with both being ex-colonials) he's now no longer dealing with either man. Instead, he has to report to Verity Lambert.

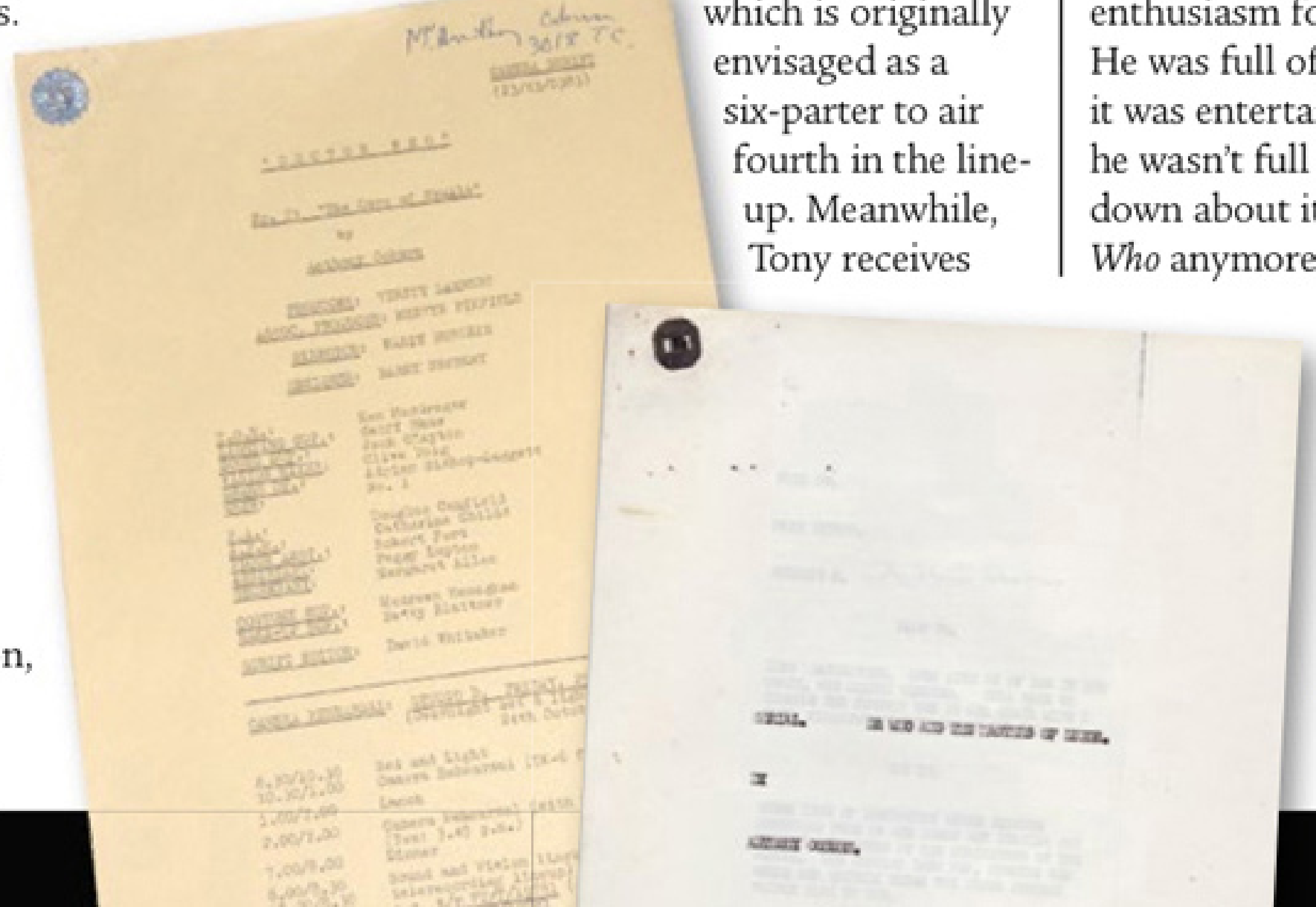
"She's younger than him, female and Jewish to his devout Catholic," says Stef. "And she doesn't think much of Tony or his story."

Stef's right, because upon receipt of Tony's four episodes, Lambert and Whitaker approach staff writer and producer Terence Dudley about penning a new opener. He declines (but will eventually write three stories for the programme in the 1980s). Verity and Tony are now stuck with each other.

In addition to the stresses of working on the behind-schedule *Doctor Who*, Tony also finds himself no longer an employee of the BBC, and back to the uncertainty of the freelance life. Following Newman's changes, the Script Department is no more and Tony receives a letter dated 1 July (the day after his boarding house play, *She's a Free Country* airs on BBC TV) confirming 'cancelation of your present contract as a Scriptwriter/Adaptor in the Television Service by mutual consent so as to allow you to work as a writer on freelance basis.' This means he has to be recommissioned as an external contact for his *Doctor Who* work.

On 5 July, Tony is re-contracted to write '*Doctor Who and the Tribe of Gum* and *Doctor Who and the Robots* [his second story, now extended to six episodes].' At his request, in the hope of maintaining some kind of regular salary, he'll be paid in 12 monthly instalments of £187-10s-0d, making the fee per episode £225. He is asked to have all 10 scripts delivered by 30 October 1963. Meanwhile, Lambert meets with William Hartnell to discuss the possibility of him taking on the lead role.

Work continues through July and August, with Terry Nation also coming on board to write *Doctor Who and the Mutants*, which is originally envisaged as a six-parter to air fourth in the line-up. Meanwhile, Tony receives a letter dated 14 August telling him he owes the BBC a £113 3s 6d overpayment following the cancellation of his contract.



On 30 August, Rex Tucker – originally allocated to helm the first story, then reassigned to the second – goes on holiday, and the decision is taken to mutual agreement that he will not return to the programme.

Into September, and the two scripts by Coburn are still first on the slate. His episode of *Dr Finlay's Casebook*, co-written with the show's story editor Harry Green, airs on 5 September, and by Tuesday 17 he has delivered a revised version of *Gum*. The cast, now fully assembled, begins rehearsing it the next Saturday with director Waris Hussein, who was appointed on 1 July.

William Russell, who played Ian Chesterton, tells **DWM**: "We were very critical of the script. There were old memories of Tarzan and 'ugg' and 'ahh' and all that. I remember thinking. 'Oh my God, what are we going to do with this?'"

Despite their misgivings, producer Verity Lambert remains discreet about her issues with Coburn's work. "I didn't know she didn't like it, until you mentioned it," says William. "Verity was marvellous, she'd never pass on that sort of anxiety to us." Nonetheless, she and David Whitaker are also disenchanted with Tony's next script, and on 23 September it's moved back to fifth in the running order, and Nation's pulled forward to number two.

In October, Tony delivers the final drafts for his second story, now known as *Doctor Who and The Masters of Luxor*. It's an adventure destined never to be realised on screen, and the one that precipitates the writer's departure from *Doctor Who*. So what went wrong?

On 6 December, Tony has a letter printed in the *Catholic Herald*. Titled 'In defence of the BBC' it contains his counterblast to the protests launched by pressure group Look-Listen, which is accusing the corporation of violating its charter on a number of moral grounds. In part, his correspondence reads: 'I believe that the only conceivable result of their action is to make things worse instead of better; to make themselves ineffective as a serious vigilant committee; and to damage the chance of responsible, professional Catholic broadcasting organisations, broadcasters, and writers, who might really affect the climate of opinion in the BBC...'

It appears Tony 'as one in the business' and 'the Catholic father of seven young children,' considers he has a responsibility to include some element of spiritual discussion in his work. The immediate conduit for that is *The Masters of Luxor*. Next issue we'll look at how Tony attempted to seed a religious dimension into his script, and how that brought him into sharp opposition with the production team.

"When *Doctor Who* started," says Stef, "I remember Tony having this complete ebullient, naïve, boyish enthusiasm for it and everything it was going to be. He was full of telling us how it was as educational as it was entertaining. But then there was a day when he wasn't full of enthusiasm, and he began to shut down about it. He didn't want to talk about *Doctor Who* anymore..." **DWM**

Next month: 'I now wish to launch an attack of my own against the BBC...' – DWM investigates why Anthony Coburn parted company with *Doctor Who*, what happened when he was asked to return, and we reveal, for the first time, how he hoped to launch a brand-new science-fiction series for the 1970s...

AN UNEARTHLY BEGINNING

We're all very familiar with *Doctor Who*'s first episode, *An Unearthly Child*, but now, for the first time, **DWM** examines the early drafts of the show's beginnings...

FEATURE BY **RICHARD BIGNELL** | ILLUSTRATIONS BY **MARK MADDOX**

When Sydney Newman first began his contract at the BBC as Head of Drama in December 1962 and broke up the department into the three separate strands of Plays, Series and Serials, one of the benefits of his action was that each drama would now be overseen by a separate story editor. The story editor would be responsible for looking after the development of whatever scripts were needed for that production, helping to craft ideas into quality broadcastable material. Over the past 50 years, story editors (later renamed script editors) have played a vital role in the production of *Doctor Who*. Sometimes writers have needed very little assistance, sometimes they've needed lots, and on the odd occasion, a story editor has been presented with no choice other than to step in and completely rewrite a whole set of scripts from top to bottom.

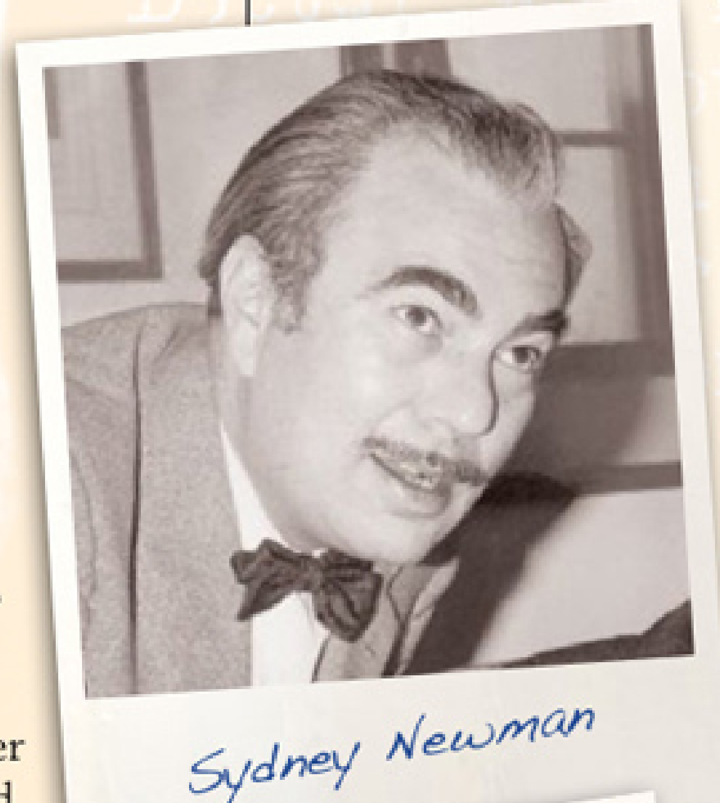
The system of rewriting and readjusting material for television has never been more crucial than when having to structure the opening episode of a brand new series. Characters need to be introduced, settings have to be explained and the general concept of the programme understood. So when the idea of *Doctor Who* began to be developed in early 1963, the process of crafting the first script was always going to be especially crucial.

Now, for the first time, **Doctor Who Magazine** has the opportunity to examine the various early drafts of *An Unearthly Child*, giving us the opportunity to look back and see what *might* have been...

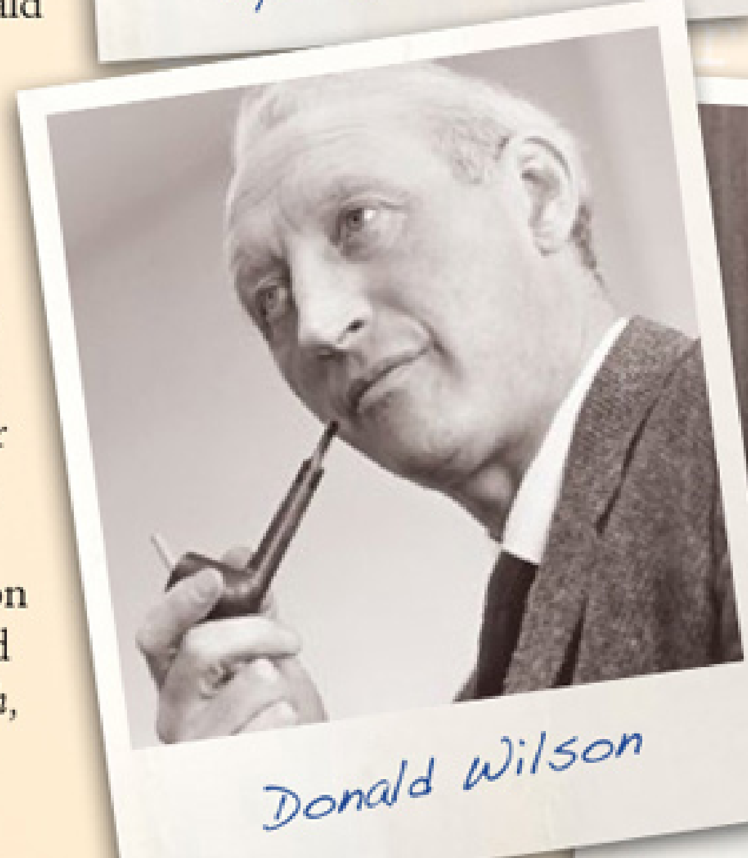
By the latter part of April 1963, various ideas had started to come together for the BBC's new science-fiction series. Under the guidance of Sydney Newman, Donald Wilson (Head of Serials, Drama) and Cecil Edward Webber (a scriptwriter/adaptor working in the BBC's Script Department), by the first week of May, the programme had moved on from being known simply by the vague moniker of *The Saturday Serial* and had now been formally entitled *Dr Who*. Over the next couple of weeks, the core team finally began to hone its ideas for the new series into a workable format and on 16 May, a three-page document, entitled *General Notes on Background and Approach*, was agreed upon. At this stage, the two teachers were the 27-year-old Cliff and the 23-year-old Miss Lola McGovern, whilst the eponymous unearthly child that would eventually feature in the title of the episode, was called Sue after the names Mandy, Jay, Jill, Janet and Jane had all been rejected.

By this time, the 650-year-old Dr Who ('a name given to him by his three earthly friends because neither he nor they know who he is') was outlined as being 'frail looking but wirey and tough like an old turkey' (sic). Intriguingly, his background was also touched upon at this stage – 'He seems not to remember where he comes from but he has flashes of garbled memory which indicate that he was involved in a galactic war and still fears pursuit by some undefined enemy.' Meanwhile, his yet unnamed ship, which the outline specified that he had stolen from his own galaxy in the year 5733, had now been confirmed as taking the shape of a police box.

At this point, the plan was to open the series with a story called *The Giants*, described as being 'four episodes of turbulent adventure in which proportion and size are dramatized,' all of which would be scripted by Cecil Webber. The *General Notes* document outlined the opening episode, which was later followed by another three-page document detailing the rest of the story. As Webber began work on the scripts, Sydney Newman passed judgement on the outline, describing it as 'extremely thin on incident and character' and he expressed his irritation that it had been conceived without any real consideration as to what would be practical to achieve with the facilities and budget available. After completing the first two scripts for *The Giants*, and no doubt in the light of Newman's comments, the plug was finally pulled on the story in early June and the decision was made to rethink how the series would open. Sadly, neither of those original scripts has survived, either at the BBC or in the Webber family's own archive. However, the outline from May does indicate how the characters would have been introduced. In Webber's version, the two teachers leave the school at the end of Parents Day and in the fog, they come across one of their pupils, Sue. She asks them to help her with a strange old man who is lost and they discover that his home is apparently a police box. They are amazed to see that the shabby exterior conceals the vast chromium and glass interior of a spaceship. After being given a preview of what the ship can do, a policeman suddenly enters. Shocked and astonished, he rapidly goes back outside and stares at the police box as it suddenly shrinks before his eyes and vanishes. When the four travellers re-emerge from the ship, they discover that they are back at the school in a biology class – only they're now one-sixteenth of an inch tall.



Sydney Newman



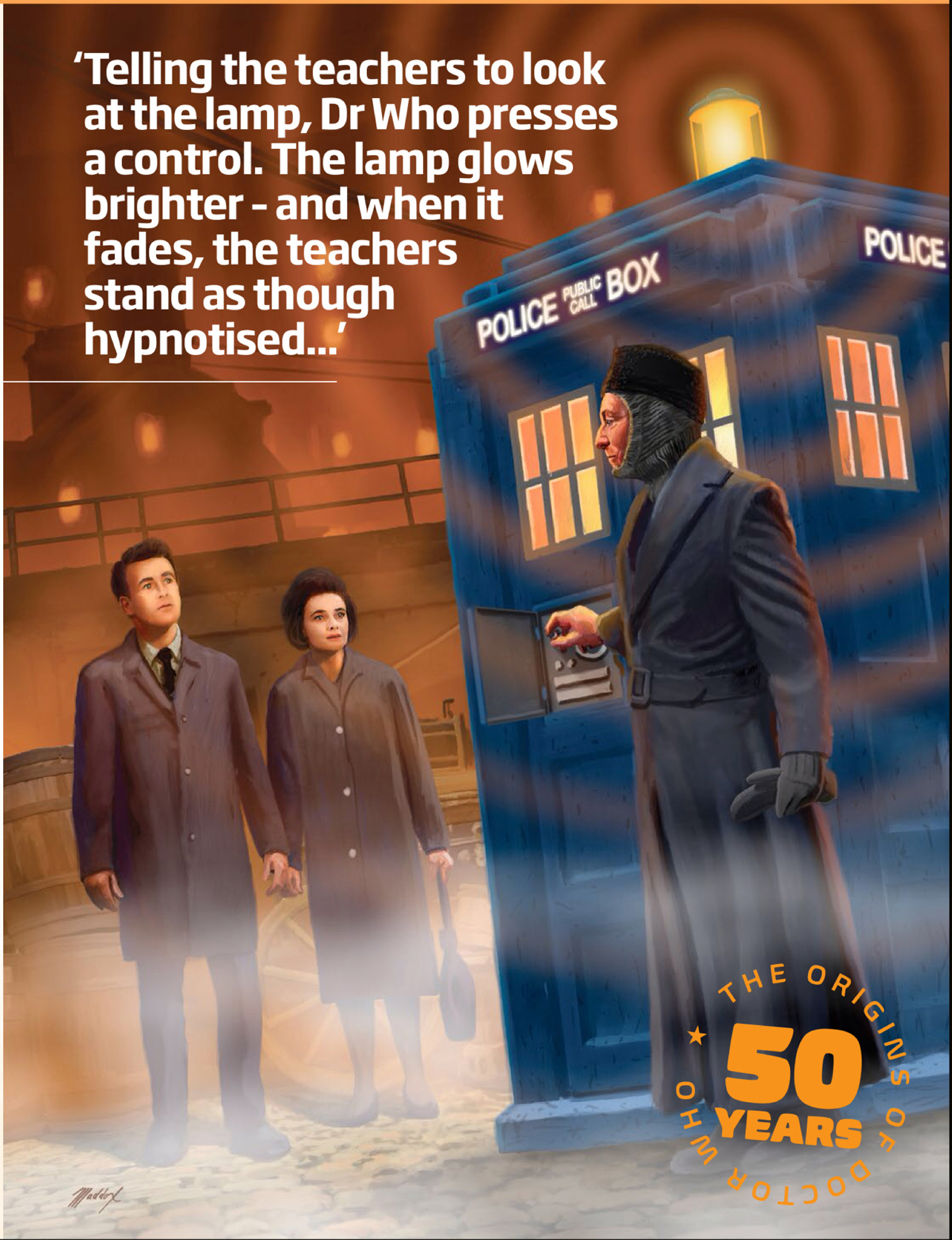
Donald Wilson

Cecil Webber

With various production departments pressing for a script so that they could begin their work on the series, the task of writing the opening story was then passed over to one of Webber's colleagues in the Script Department, James Anthony Coburn. Coburn had already given some valuable input into the development of the series by suggesting that the previously unspecified exterior of the time and space ship should take the appearance of an everyday police telephone box. It appears that he was asked to begin work on the new set of scripts on 14 June and completely abandoning the idea of reducing the travellers down in size, he came up with the idea of taking them back to a prehistoric age where they would meet a group of cave-dwellers. Losing no time, the 19-page first draft of Episode 1 of *Dr Who and The Tribe of Gum* was evidently delivered just three days later. However, whilst keeping the major narrative beats of Webber's opening episode of *The Giants* – two teachers, a strange schoolgirl, a foggy night and the discovery of the Doctor and his police box-shaped time and space machine, Coburn expanded the story into something far more mysterious...

THE FIRST DRAFT

The opening of Coburn's first draft begins in a foggy run-down street at three o'clock in the morning as a policeman approaches. Following his boots along the pavement he arrives at a set of dilapidated wooden gates. As the policeman lights a cigarette, the match illuminates a sign on one of the gates – 'Private. Keep Out.' Pushing open the smaller entry gate, he looks into the yard, and seeing nothing, he closes it and moves on. After the policeman has gone, the gate slowly swings open once again of its own accord as the camera moves through into the yard, where there is a faint humming sound. Amongst the clutter is a broken-down three-sided shed, with its opening facing away from view. The humming grows louder as the camera pushes in closer and rounds the shed ►



> 'Telling the teachers to look at the lamp, Dr Who presses a control. The lamp glows brighter – and when it fades, the teachers stand as though hypnotised...'

THE ORIGINS OF DOCTOR WHO ★ 50 YEARS

to look inside. Within, stands a police box, the lamp on its roof glowing brightly. Over this dramatic reveal it was suggested that the opening caption, 'Dr Who and The Tribe of Gum by Anthony Coburn' should be superimposed, before moving on to look at a stained and chipped, half-sized plaster reproduction of Rodin's statue, 'The Thinker'. As the camera focused in on the empty eye sockets, a voice-over would be heard:

> *"I practiced hard until I trapped an hour,*
> *Whose ends were opened like two fluttering fans.*
> *Then I looked into my own head,*
> *Behind my eyes.*
> *And saw the fourth dimension."*

As in the final transmitted episode, this opening sequence was followed by our first meeting with the two school teachers. In this first draft, the female teacher, now looking after Domestic Science (household skills such as cooking and sewing), was still called Miss McGovern, although the first name of Lola was never actually used. However, her colleague had had something of given a makeover. Instead of Cliff, the Applied Science teacher of Webber's story, Miss McGovern walks down the school corridor and knocks on a door bearing the name 'C.E. Chesterton. Headmaster'. As indicated in Graham Kibble-White's article (page 44), the inspiration for the surname actually came from Coburn's interest in the writer and poet, GK Chesterton, and whilst the intention at this point may have been to still call the character Cliff, it's also worth noting that he now curiously bears the same initials as the writer of the abandoned story, *The Giants*!

In the script, the two characters have a much more distant and somewhat frosty relationship with each other. Miss McGovern goes to speak to the Headmaster about the new girl she's teaching from Form 6B, whom she describes as being "wholly sub normal." Chesterton reads off a number of reports about Suzan Foreman from her fellow teachers, indicating that she seems to know everything, but is also seemingly rude and lazy to go with it. Miss McGovern confesses that she's been to Suzan's home address, but all she found there was an old uninhabited junkyard. Having checked with the police, she reveals that they had confirmed that the site had been empty since the war. This confuses Chesterton as he has sent letters to the address and had replies back from there. He recalls her grandfather bringing her to the school and telling him that Suzan's mother and father travelled around a lot and so she lived with him. Because he was a traveller as well, this had resulted in a rather disturbed education for the girl with her attending some eight different schools before this one (revised down from fifteen). When Chesterton tries to think back, he recalls meeting Suzan's grandfather in his office, but he has no recollection as to what he actually looked like.

In the music room, Suzan is entranced, listening to the latest song from Ollie Typhoon on the record player. Miss McGovern confesses that she has never heard of him, but Chesterton reveals that Typhoon's real name is Fred Grub. "Grub-dub," says Suzan. "He teaches me to... throb." When Chesterton indicates they want to check that the school records are correct, Suzan gives her address as being 76 Totters Lane. When Miss McGovern indicates shock-surprise at the answer, Suzan snaps back, "We can't all live with the nobs, can we?" Chesterton suggests that he drive Suzan home so that he can speak to her granddad, but rather alarmed by this, she tells him that he won't be back until very late. Chesterton insists that even if he can't speak to her grandfather, he will, at least, drive her and Miss McGovern back home as it is now very dark. Suzan looks at them with sad eyes and leaves.

Susan was originally named Suzan – and then Suzanne...

'The clock strikes seven as a furtive Suzanne appears and vanishes into the junkyard.'

Realising that she won't wait for them, Chesterton gives Miss McGovern a ten-shilling note and tells her to take a taxi as fast as she can to Totters Lane, where she should hide and wait for either one or both of them to arrive. "I've got a very strong feeling, Miss McGovern, that unless we solve it tonight, we won't be seeing Suzan Foreman again. Not in this school."

At this point, Coburn revises the name of 'Suzan' slightly and it becomes 'Suzanne', the version that he would continue to use until it would finally morph into the more familiar 'Susan' during the writing of the fourth draft.

At the still foggy Totters Lane, the clock strikes seven as a furtive Suzanne appears and vanishes into the junkyard. Meanwhile, lost in the fog, Chesterton slams on his brakes as he nearly drives his car into a traffic island, on which stands the policeman from the opening scene. Asking for directions to Totters Lane, the policeman tells him that in this murk, he's a good half hour's drive away. It is half-past-eight when he eventually arrives and meets a frozen Miss McGovern. Getting into the car, she explains that she saw Suzanne enter the yard a good hour-and-a-half ago and that she has not re-emerged. The yard leads nowhere – high brick walls on both sides and a railway viaduct behind. Chesterton offers her a cigarette but she declines. Lighting one for himself, he confesses that he has a nagging voice in his head telling him that they should leave well alone.

Entering the junkyard, Chesterton sees the shed and asks Miss McGovern if she has checked it. She confesses that she hasn't done so this evening, but she did when she visited the first time. The shed was empty. Chesterton shines his torch into the darkness and they are both shocked to see a locked police box. Miss McGovern wonders if it's been hidden there for some kind of special operation, but Chesterton tells her that she's been watching too many episodes of *Z Cars*. Walking around it, they become aware that the box is faintly vibrating, when they suddenly hear someone entering the yard, coughing and spluttering. They hide behind some old lumber in the dark corner of the shed.

At this point, we get our first description of the Doctor. He's wearing a Napoleonic trench coat, a woollen balaclava, mittens, fur-lined boots and on top of his balaclava, an astrakhan hat. Walking over to the shed, he takes out of his pocket what looks like a small torch and presses the tips of his fingers against the door of the police box. There is an electronic humming noise, which warns the Doctor as to the presence of the two school teachers. Shining the torch-device on the 'Pull to Open' sign, the panel slides up revealing a control panel. Calling the teachers out into the open, Chesterton recognises the old man as being Suzanne's grandfather and he introduces himself to them as "Dr Who." Chesterton realises that the old man did something to his memory when they last met and then he recalls – it was because of a cigarette. Pulling a case out from his pocket, the Doctor offers one to Miss McGovern, who declines. "They contain a drug which prevents the mind from recognising the improbable. So he accepted me... and my granddaughter" he tells her.

Telling the teachers to look at the lamp on the top of the police box, the Doctor presses a control inside the panel. The light glows brighter and brighter and when it fades, both Chesterton and Miss McGovern stand as though hypnotised. Giggling a delighted laugh, the Doctor tells them that, "It had to be a police box, so I could have a lamp on top." The teachers signal their understanding, but the Doctor replies that they don't understand anything and when they are gone, they won't remember anything either. After making them walk round the police box and registering its smallness, the Doctor flashes his torch-device at the door. As it hums open, the old man winces at the sound of Ollie Typhoon's rock n' roll coming from within and he waves the teachers inside.

As the action moves inside the ship, Coburn notes in the script that 'I think it best if I leave a description of the interior at the moment,' although he describes a partition inside leading to the living quarters, behind which is the currently unseen Suzanne.

Leaving the teachers, the Doctor walks into the living quarters and, rather annoyed, he switches off the record player. Grabbing Suzanne by the wrist, he drags her round the partition, where she is shocked to see Chesterton and Miss McGovern. When she asks what he's done to them, he tells her that they've been "temporaly suspended" (sic). Suzanne realises that her grandfather has used the Beacon and throws up her hands in frustrated despair. Angrily, the Doctor tells her not to speak to him in such a manner and if it wasn't for him... "I'd have died with the rest when the Palladins attacked. If I hear that again, I'll blow a top C," Suzanne concludes. Much to his annoyance, Suzanne begins to chastise her grandfather for ignoring what the manual says about using the Beacon in the fog. She rushes to a desk and removes a book, the cover of which bears a script unlike any on Earth. Finding the appropriate section, she calls him over. "Gramps. Dr Who. Come and see what you've done." Reading from the manual, she states that the effective intensity of the Dissembler Ray, otherwise known as the Beacon, has to be increased – and then demands that the Doctor finish reading the sentence. "When used through any kind of liquid vapour," he concludes. "That's fog," says Suzanne, "and you didn't increase it?" The Doctor confesses to her that he forgot to do so just as the two teachers come to with a shocked realisation. Chesterton launches himself at the Doctor, grabs him around the neck and backs up against the wall, panicking that there might be some like-minded henchmen around. Suzanne beats at Chesterton with her fists, demanding that he let go of her grandfather, who is three hundred times his age. Realising that no-one else is around, Chesterton loosens his grip and, red-faced, the Doctor slumps to the ground. Suzanne and Miss McGovern carry the Doctor through to the living quarters and lay him on a Victorian couch. Chesterton demands to know where they are.

At this point in the scripting process, the familiar acronym for the Doctor's ship had not been decided upon, so in this initial version, Suzanne tells them that they are in a time and space machine called a "Change and Dimensional Electronic Selector and Extender." With the help of a drink of water from a food machine, the Doctor recovers and tells them that they are "in a state of partial, dimensional extension," within the confines of the police box they saw in the junkyard. Suzanne tells them that the bright light they saw coming from the Beacon should have hypnotised them enough so that they could be brought inside and made to forget that they had ever seen them, but that her granddad hadn't allowed for the diffusion in the fog.

Chesterton refuses to believe what he has heard and insists that her grandfather is nothing but a lunatic who steals police boxes and that all of this is just to cover it up. He demands that they be released so that they can report the matter to the police. The Doctor, livid with rage, pulls a switch on the control panel. Part of the domed ceiling rolls back revealing a large screen. Suzanne yells at them to throw themselves onto the floor – they can't stop him now. She drags them down as the Doctor pulls another switch. The lights go out.

Envisioning the time and space ship's first on-screen flight, Coburn described it this way: 'The ►

UNEARTHING THE UNEARTHLY

Meet the men who discovered these early drafts of *An Unearthly Child*...

Craig Cabell.

DWM has been provided with four drafts of *An Unearthly Child*, which, we think, were written over June and July 1963. The two we're placing first and third in the chronology were discovered by designer, TARDIS builder and furniture maker Jason Onion. A lifelong *Doctor Who* fan who grew up in Herne Bay, his family's path first crossed with the Coburns' about 25 years ago, when Jason's dad fitted a kitchen for Joan.

"I think it was him who first found the scripts," says 37-year-old Jason. "After the job was finished, he was sat down with Joan and they started looking through all this old paperwork."

However, it was all returned to boxes in the Coburn house, and although Jason knew of the documents' existence, he didn't feel it was right to mention them. "I'm so British at times." However, following a hasty decision in 2010 to make and auction off a TARDIS prop for Children in Need, he found himself in touch with Kathleen Coburn, one of Anthony and Joan's daughters.

"I got invited over for a cup of tea, and met Joan who told me she had a filing cabinet heaving with stuff and I was welcome to look through." Among the paperwork, he found poems, stories, letters from the BBC, the original *Radio Times* cutting for *An Unearthly Child* – even Tony's posthumous producer's credit slide from *Poldark*.

When Jason first uncovered the scripts he overlooked them, assuming they were versions already in the public domain. "But when I was going through itemising everything, I noticed the first paragraph in each was different from what we'd seen on television. And then the policeman spoke! 'Hang on a minute,' I thought..."

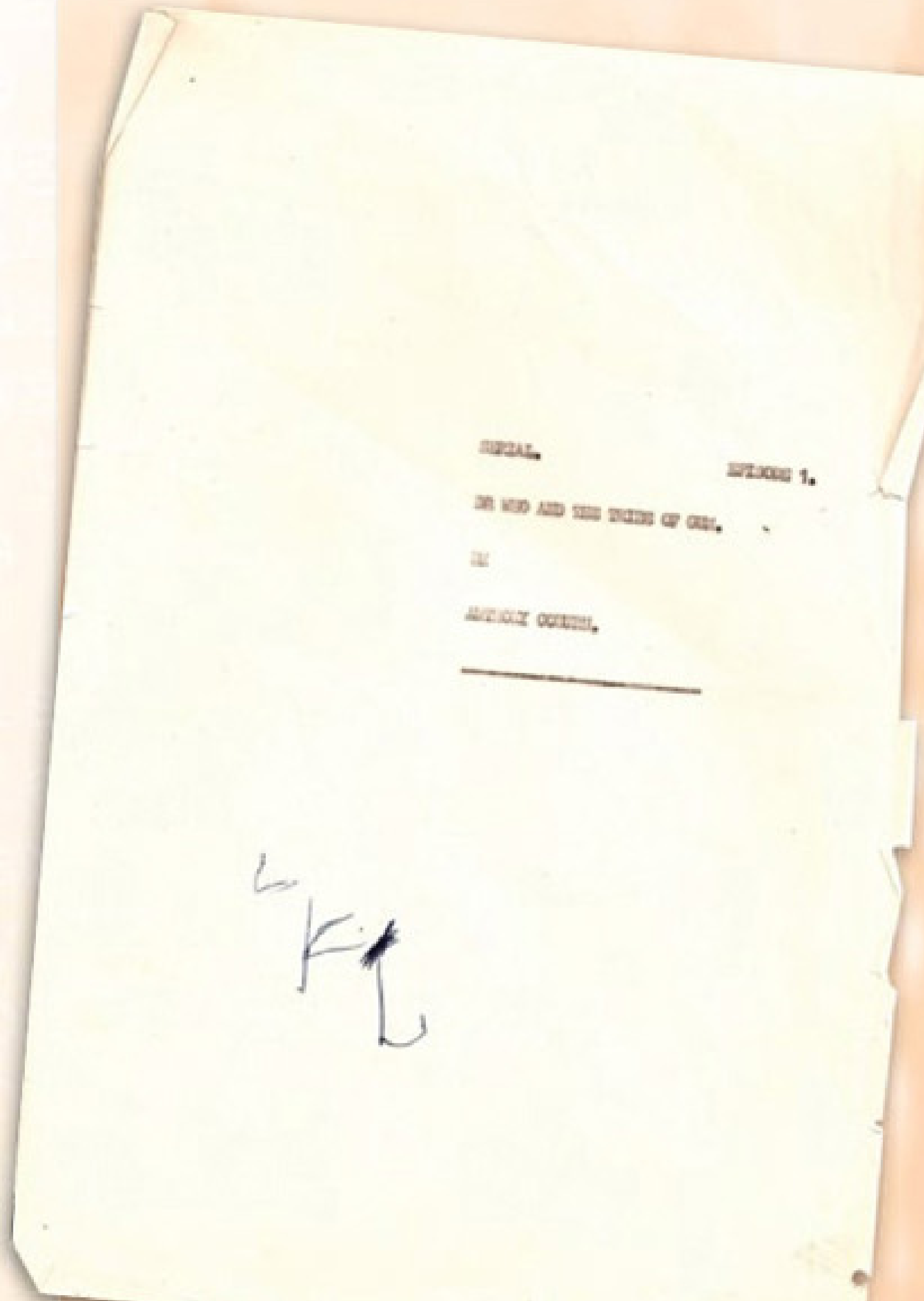
Jason's motivation in passing them on to **DWM** is simply to share their content with *Doctor Who* fans. "Everyone needs to see these," he says. But what is to become of the rest of the Coburns' collection, which also includes early drafts for the subsequent three episodes? Jason feels confident it will at some point see the light of day. "But ultimately that's the family's decision. I'm sure something will happen, when it's right for them." Stay updated on the situation at his website: *www.jasononion.co.uk*

The script we're designating as second draft comes courtesy of prolific author Craig Cabell, who referenced it in the first printing of his book *The Doctors Who's Who* (John Blake Publishing Ltd, and reissued in expanded form this year for the anniversary). Craig, who's 44 and works as the disaster relief and humanitarian aid envoy for the British government, acquired the script "five or six years ago" from the widow of TV writer Tony Williamson [see main feature].

It was sent to Williamson in 1963, when the production team were trying to attract more writers to *Doctor Who*. "Tony had worked with Sydney Newman before, and Sydney was trying to get all his old friends together," explains Craig. "His widow tells me he was sent a programme outline and this earlier version of the script to give him an idea of the show."

In the event, Williamson didn't work for *Doctor Who*, the busy writer was already over-committed on other projects.

The fourth draft comes courtesy of writer/researcher Stephen James Walker, who's written numerous *Doctor Who* books since the 1980s. "As far as I can recall..." he says, "... it was a long time ago! – I was given my copy in the late 1980s by John McElroy, when he was editing a series of *Doctor Who* script books for Titan and I was working with him on them, providing context-setting introductions. I believe he got it from Anthony Coburn's widow, at the same time as the scripts for *The Masters of Luxor*, which formed the subject of one of those publications. I have no other information about it, though, I'm afraid!" **GRAHAM KIBBLE-WHITE**



POLICE PUBLIC CALL BOX
PUBLIC
Jason Onion.

Doctor Who's three supporting characters – Miss McGovern, Mr Chesterton and Suzanne – would always have been introduced before Dr Who himself.

◄ whole ship heaves and quakes. We see on the screen a glorious sequence of their breaking through into the fourth dimension and hurtling back through time. Flashes, whirls, boiling smoke, stars, comets, the whole works. All accompanied by the booming voice of the electronic brain of the machine reading back the years. The sequence contains every trick that Mervyn and Rex can lay their hands on. Finally when the machine voice is back to 195,000 years ago, things settle. The screen goes dark. We now have a blank screen for a time with only appropriate settling down noises.' Coburn's reference to 'Mervyn and Rex' referred to associate producer, Mervyn Pinfield, and Rex Tucker, who was originally designated to direct the opening story.

For the final cliffhanger sequence, Coburn suggested that the viewer would see the police box standing askew on a barren stretch of desert sand. Using a long lens, the picture would then pull back and back until a line of bushes came into view, behind which were the quivering mid-Palaeolithic Tribe of Gum (actually named by Coburn after the native Australian *eucalypts* or gum trees), bent down to the ground, with their arms covering their heads. As they gradually rise, they begin to call out the name "Gum", over and over again. Gum, one of the cavemen, stands and taking a flint spear in his hands, he begins to approach the police box...

THE SECOND DRAFT

What appears to be the next version of the opening episode is curiously different from the first, not only narratively, but also in format as well. Rather than being typed up by Anthony Coburn himself, the second draft is actually a formally-typed BBC rehearsal script, laid out in the corporation's standard manner, which would suggest that this would have been the initial script distributed to the various departments within the BBC.

In this second draft, the title, 'Doctor Who and the Tribe of Gum by Anthony Coburn' would have appeared on screen at the end of the opening titles, with the separate episode title, now given for the first time as *An Unearthly Child* appearing as we first see the police box in the junkyard shed. This suggests that there was probably an early intention of attributing each story with an overall on-screen title as well as one for each individual episode. What a lot of fan arguments that would have cleared up in later years!

Aside from the use of the shed in which the police box is hidden, the script's opening scene mirrors the one used in the transmitted episode, with the policeman now using his torch to illuminate the sign on the gates, which reads, 'I.M. Foreman. Scrap Merchant'.

By this point, the characters of the two teachers had also undergone some tweaking. Although still not attributed with first names, Mr Chesterton had now lost his role as the school's headmaster and had been demoted down to the role of a science teacher, whilst his female colleague, now teaching history, had also undergone a name change, now being called Miss Canning rather than Miss McGovern.

This particular version of the episode survives due to it being sent to writer Tony Williamson (who would later go on to script many episodes of *The Avengers* and *Adam Adamant Lives!*) in the middle of 1963, presumably to see if he would be interested in writing for the programme. It was also around this time that story editor David Whitaker contacted a number of other writers to see if they would be interested in submitting storylines, including Terry Nation, Malcolm Hulke and Robert Stewart (who later became better known as Robert Banks Stewart). One writer who did submit an idea was Alan Wakeman, who provided both a storyline and a first episode script for an adventure entitled *The Living World*. As with this version of *An Unearthly Child*, Wakeman's story has the Doctor's grandchild named as Suzanne and her history teacher being Miss Canning.

> 'Chesterton is bemused by the fact that Suzanne is a genius - and yet still digs someone like Fred Grub!'

In this second draft, Miss Canning's discussion with Chesterton now takes place in the Staff Common Room and the previously unnamed school is now specified as being Coal Hill Comprehensive. Much of the dialogue for this scene now reflects that in the final transmitted version, although Miss Canning's rather testy entry into the room and subsequent apology is met with Chesterton saying, "I know how it is. I come in here sometimes and feel I want to smash all the windows. Is that the sort of day you've had?" Later, as Miss Canning tells her colleague that she needs to talk to someone about the mysterious girl, she reveals that both she and Suzanne began attending the school on the same day, just after the previous half-term holidays. She explains that for that reason, she's had a sympathetic interest in her, both as a pupil and as a person – but somehow, she just doesn't fit in. She has a much more refined accent than the other children but that seems to be cancelled out by her interests, her personal habits of dress and conduct and her table manners, which are no better than average, and often worse. Due to this dichotomy, Miss Canning reveals that she followed Suzanne home and found her going into a junkyard. After waiting, she entered in after her and discovered nothing there, other than a police box inside an old shed. Asking after the pupil's addresses the following day, Suzanne confirmed her home address was indeed 76 Totters Lane, which seemed to tie up with the 'I.M. Foreman' notice on the gate. Miss Canning suggests that they take Chesterton's car to Totters Lane and wait for Suzanne there. "That is if you're not..." "Doing anything. Which I'm not," replies Chesterton, further explaining that, "because where I'm living at the moment, there's nothing to do and no-one to do it with me." He asks if Miss Canning's situation is any different from his own. "There's no difference," she replies.

In the music room, Suzanne is still throbbing to Ollie Typhoon and again the dialogue is now much closer to that seen on screen. After giving her the book on the French Revolution, Chesterton offers Suzanne a lift home. When she declines, saying that she likes walking home in the "English fog," Miss Canning delivers the same line as Barbara in the transmitted version – "You say that as if..." However, in this version of the script, this is developed a little further at the end of the scene. Instead of the teachers leaving the classroom, it is Suzanne who goes and once the door is shut, Miss Canning says, "She wouldn't refer to it as an English fog... not if she was English herself." Chesterton indicates that he noticed the slip, but tells Miss Canning that she nearly made Suzanne suspicious – "First rule for being a secret agent. If the enemy makes a slip and you want to remain his friend... don't pounce on it." Reflecting back to their earlier conversation, Chesterton is rather bemused by the fact that Suzanne is pretty much a genius in every subject and yet she still digs someone like Fred Grub.

Chesterton losing his way in the fog is retained in this version of the script, although this time, he is now accompanied by Miss Canning in the car. Irritated, she tells him that he should have taken the turning at the previous roundabout. "Amberley Drive leads into Ford Street, which makes a T-junction with Riverside Road and Totters Lane runs off of that," she tells him. Insisting that he's going the right way, Chesterton nearly collides with the policeman on the traffic island. Asking the way to Amberley Drive, the policeman indicates that they've just passed the turning, just as Miss Canning had indicated. Annoyed, Chesterton tells her, "If you hadn't been nagging me, I'd have seen it," and indeed he's still berating her at the beginning of the next scene as they finally arrive at Totter's Lane. "The only thing worse than a woman driver is a woman back seat driver... or side seat driver."

As they watch Suzanne enter the junkyard, Chesterton still offers Miss Canning a cigarette and when she says that she doesn't smoke, he still takes one for himself and lights up. But the dialogue now takes a step closer to its broadcast form when Chesterton relates a previous experience he had with Suzanne when the class was considering a problem. In this version, he explains that some of the pupils had enquired how the orbits of space capsules are calculated and he found himself getting a bit stuck with the answer. After tossing a few hints in her direction, he'd been half-hoping that Suzanne would leap in and come up with the answer, but she replied that she wasn't interested in the conquest of mere distance and that learning how to travel a long way was scientifically short-sighted. "I said, 'What do you want to do Miss Foreman? Break through into the fourth dimension?' That's Space and Time. She went white as a sheet. As though I'd insulted her. Really white and trembling." This second draft of the script only presents Chesterton's recollection of Suzanne's strange behaviour and unlike the version that was recorded, it involved no flashback during the scene. Miss Canning is left to conclude that Suzanne is like a jigsaw puzzle. The pieces are put together, but none of them really fit. From this point on in the scene, the dialogue is almost identical to the final version of the episode, as is the first part of the exploration of the junkyard.

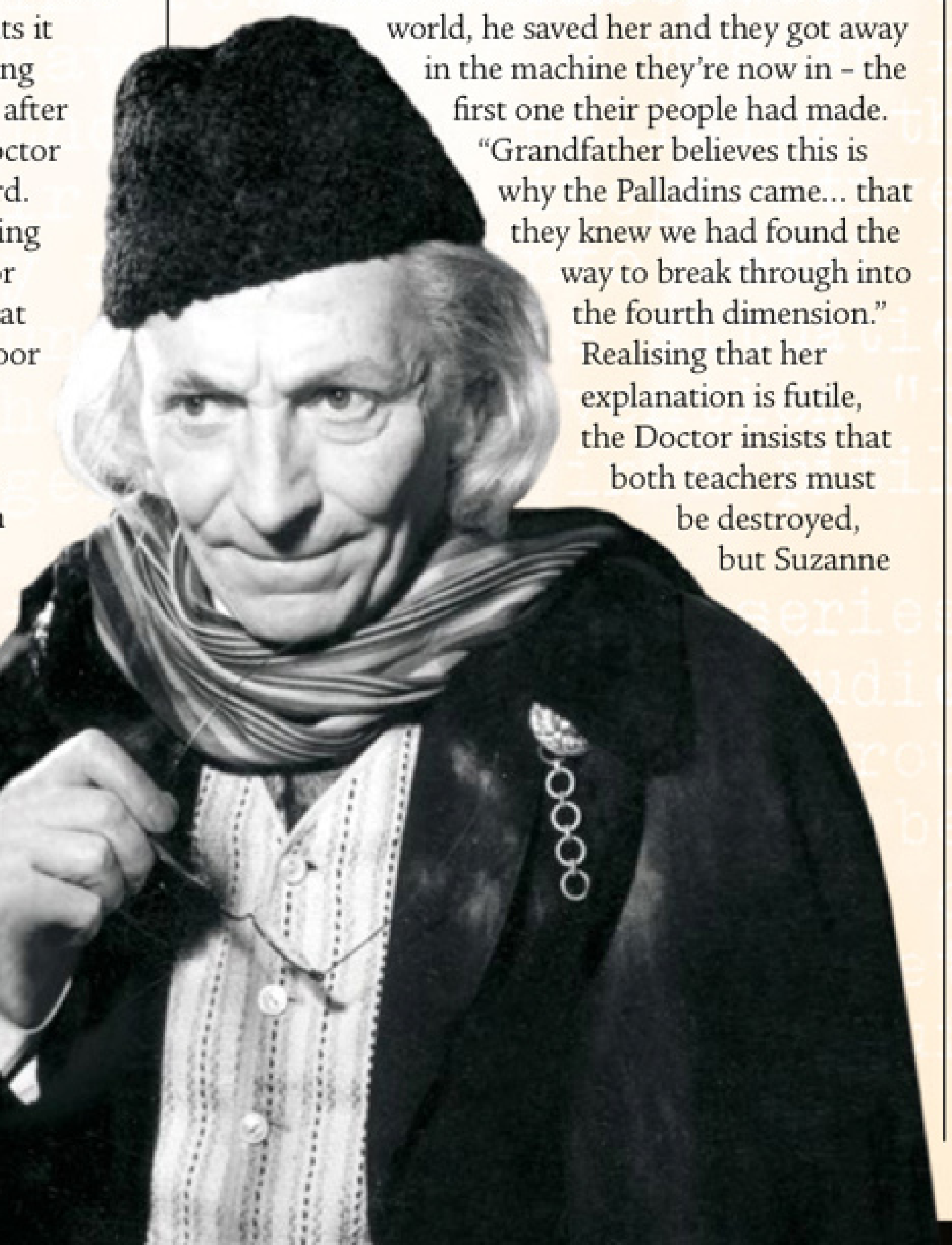
When the Doctor first enters through the gate, the description of his clothes is the same as before, although now he is specified as wearing 'fur-lined R.A.F. boots.' Approaching the police box, he removes his torch device and an ordinary door key. Putting the key into the lock, the whole mechanism turns round and then screws out. The Doctor shines his torch into the circular opening onto a photo-electric cell. There is a hum as the door opens and the strains of Ollie Typhoon can be heard coming from within. Chesterton leaps out of hiding and pins the old man against the shed wall as he's about to step inside. Miss Canning looks into the police box. It's completely empty, but the music can still be heard. Chesterton demands to know where Suzanne is and when the Doctor asks who they are, he replies, "I'll ask the questions, Buster." Miss Canning explains that they are two of her teachers and the Doctor replies that he'll get Suzanne for them if they let him go. Chesterton twists his arm, demanding to know who he is and gasping with pain, the Doctor tells him that that he's her grandfather. Chesterton releases his grip, telling the old man to get Suzanne. Picking up his shopping basket, the Doctor makes a sudden leap for the door and almost shuts it before Chesterton manages to stop it closing with his foot. The two teachers squeeze in after him and as a light comes on inside, the Doctor tries to force his way back into the junkyard. Chesterton grabs him and tells Miss Canning to shut the door. Panic stricken, the Doctor begs them not to, but as the camera looks at the outside of the police box, we see the door finally being shut behind them.

Interestingly, at this point, Coburn attempts to give the viewer an insight into what supposedly happens in the transition between the outer doors and the much larger interior. Scene 23 was described in this manner: 'What happens is that the closing of the door sets off the process which enables material bodies to make the adjustment between one ratio of Space-Time and another. Beginning with a downwards view of the three figures, under perhaps a strengthening light, then dissolving into any kind of visual impressionistic fancy you like, and with wildly changing tempos and tones of Ollie Typhoon's song as background, plus any other strange sounds that are lying about, this process carries on to a complete fade.'

The next scene was to begin with Chesterton and Miss Canning regaining consciousness inside the ship. The old man harshly questions Suzanne, asking who these two individuals are. Refuting the accusation that she has been careless, the 'hopping mad' Doctor chides her not to answer back with her twentieth century ways. At this point, Coburn tries to give a slightly more reasoned argument for the programme's quizzical title than that presented in the first draft. Now, he introduces himself by telling them, "In your language my name would be Doctor Who," implying some sort of distorted rendering of his true name. A further clue to this would be given later in the scene.

Suzanne pulls her teachers away into the lounge suite, begging them not to talk to her angry grandfather. She tells them that they are still inside the police pox they entered and that they are now within a (now un-named) time and space machine. "When you shut the door and felt everything spinning around you, you were being adjusted to a new relationship of space and time," she explains. Chesterton remains angry, asking her if she thinks they're simpletons. "Yes. All earthlings are simpletons. And you sir, more than most," states the Doctor re-emerging. Chesterton tells him that they're going to take Suzanne with them and no-one is going to stop them. Suzanne pleads with her grandfather let them go and Chesterton demands to know where her parents really are. She tells him that both her parents and her world are dead. They come from another galaxy and another time.

In a sharp departure from what would be televised, Coburn enlarges on the character's backgrounds, building on a line from his first draft. In what is stage-directed as one of the Doctor's 'rare touches of prophetic stature', he proclaims about his granddaughter: "Findooclare would rule! Findooclare would be Queen in a world greater than any your minds could dream of. But her people are enslaved by the Palladin hordes." Suzanne is horrified by this, but he continues, "She wanders through the galaxies with an old man. Two exiles. Two exiles." Now thinking they're both mad, Chesterton exclaims, "Findoo who? What's he on about?" Suzanne explains that it is a name that he has for her and that when the Palladins attacked their world, he saved her and they got away in the machine they're now in – the first one their people had made. "Grandfather believes this is why the Palladins came... that they knew we had found the way to break through into the fourth dimension." Realising that her explanation is futile, the Doctor insists that both teachers must be destroyed, but Suzanne desperately tries to reason with him that if they are released, no-one would believe them. Coburn now builds on the backstory, implying that they are being actively pursued. "The enemy would believe them," he warns. "He is equipped as we are now." Suzanne responds that he has no proof of that, but the Doctor tells her, "Everywhere he listens. He searches for you Findooclare... for you. His victory is not complete until he destroys you. He would listen to these primitives. The wilder their talk, the more he would listen." Rather condescendingly, Chesterton tells the Doctor and Suzanne that they'll be safe with Miss Canning and himself and they'll take both of them to see "a very kind man who knows all about Palladins and time machines and everything."



It appears that at this point in the script, Coburn now has the old man refer back to the statement he made earlier about his name. Furious with Chesterton, he exclaims, "You would insult a Lord of the House of Dooclare. A primitive earthling would try to humour me!" If this line is directly connected back to the character's former statement, then there seems to be an implication here that in Anthony Coburn's mind, 'Doctor Who' may have originally been intended as more of an anglicised title than an actual name.

Suddenly grabbing hold of the Doctor, Suzanne begins to pound at Chesterton with her fists. Miss Canning moves to pull her back, but she breaks free and dives over to the control panel, insisting that if her grandfather isn't released, she'll pull the lever and plunge them back in time. Unsure what to do, Chesterton insists that Miss Canning grabs Suzanne so that they can escape. Suzanne tells them that she doesn't want to leave this time and place, that she's happy here and warns them that they will not be able to return to their own world because the machine is not perfect. If they leave, they may never get back. Miss Canning finally makes her mind up and steps towards Suzanne. "You wouldn't be warned" she says sadly, and pulls the lever.

The lights dim and the cover slides back from the domed screen in the ceiling. As Miss Canning screams at the sudden movement, the Doctor frees himself from Chesterton and leaps into the seat at the control panel. Suzanne climbs into a similar seat and tells the two cowering teachers to press themselves to the floor. Reading a dial, the Doctor calls out, "15,000,000 lomotrons, child. Process it. Process it." Entering the information on a keyboard, they watch a small screen in front of them. Looking at her panicked teachers, Suzanne changes her mind and tries to halt the process. "Grandfather, we must stop it. Please grandfather, I want to go back." Reaching for a lever, the Doctor strikes her arm away, warning her that if she touches the control, she'll destroy them all. Unstrapping herself from the control seat, she runs to the teachers, trying to apologise as Chesterton helplessly watches the screen in the ceiling.

In this version of the script, Coburn indicates that the screen should first show a view of the junkyard and then referring to the now assigned director, Waris Hussein, it continues, 'then Warris and Mervyn can go mad devising their visual journey back through time, and superimposed over this would be a machine voice counting the years back to 193,000 B.C.' (sic). The episode was then scripted to conclude in the same way as the first draft, with the whole tribe having witnessed the arrival of the ship and Gum making his way forward to investigate.

Around this time, story editor David Whitaker wrote a memo to Verity Lambert concerning the re-write of the first episode that Coburn had produced. He applauded the positive changes that had been made to the character of Chesterton, although he indicated that he still thought that he was 'a couple of shades too beefy in attacking Doctor Who.' He also commented on the back-story that had been given to Suzanne. 'Doctor Who, as you will read, tells that (or ►

hints that) Suzanne has some sort of royal blood. This gives Dr Who and Suzanne good reason to leave their own environment, of course, but I think we must discuss this carefully with Tony when we go through the scripts with him… The insertion of Suzanne as a princess or whatever can be carried off quite well but I think it ought to be done in a rather lighter way.'

Chesterton was almost a headmaster – but ended up as a humble science teacher.

THE THIRD DRAFT

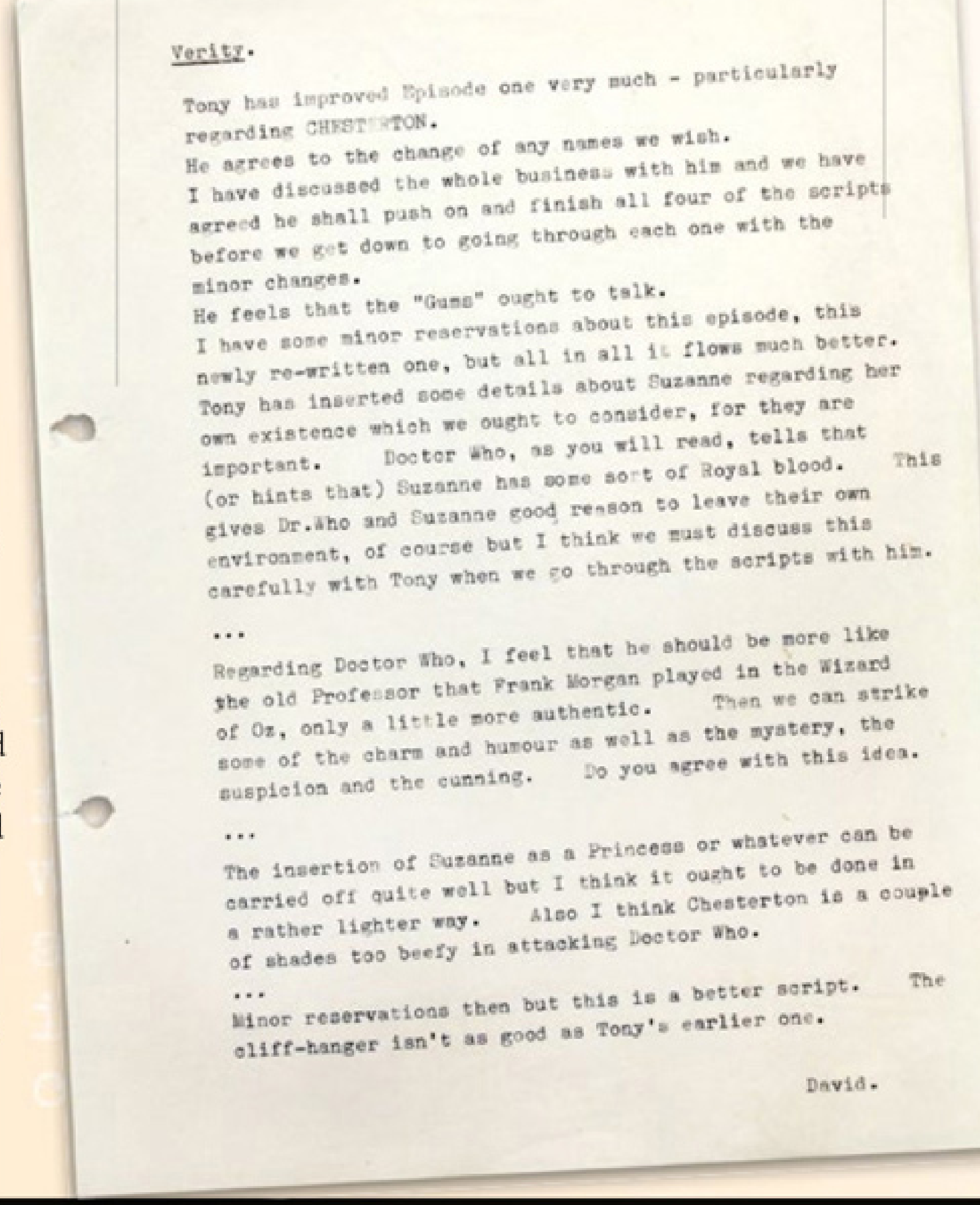
What we are designating as the third draft of the script is a version that is once again produced on Anthony Coburn's own typewriter rather than being a formal BBC rehearsal script. This particular draft reproduces, almost verbatim, all the material from the second version, up until the time where the Doctor tries to enter the police box in the junkyard. At this point of the process, some parts of the dialogue began to be crafted much closer to their final broadcast form.

In this version, as the police box door whines open for the first time, Suzanne's voice is heard from within, telling the old man to come and listen to the song she's playing. As he tries to enter, Chesterton steps out and places his hand on the Doctor's arm. Quickly slamming the door shut, the teachers explain that they're looking for Suzanne Foreman, whose voice they heard coming from inside the box. The Doctor denies any knowledge of her, so Chesterton demands that he come with them to the police to see what they have to say about their property being hauled off the street. The Doctor refuses and sits on a pile of lumber opposite the police box. Chesterton looks inside the lock and sees what appears to be a photo-electric cell and then hammers on the door with his fist, calling Suzanne's name. The Doctor just laughs. "He's waiting. So can we," says Miss Canning, so they likewise sit down. "Well Mr Foreman, or whatever your name is… it's your move next." Trying to break the impasse, Miss Canning explains that they are Suzanne's school teachers and they just want to understand why she gave the junkyard as her address, but the Doctor just tells them to go away.

They all suddenly stiffen as they hear the whine of the door about to open. Coburn indicates in his stage-direction at this point that that the door was to specifically open outwards, so that as Suzanne appears, she can see her grandfather sitting down, but that her view of the two teachers on the other side is completely blocked. The Doctor launches himself at the opening door, trying to quickly disappear inside, but Chesterton beats him to it, grabs the door and holds it open. Pushing Suzanne back inside, the Doctor tries to wrench the door out of Chesterton's hand but the two teachers leap inside the police box.

At this point, the third draft loses all pretence of trying to visually and aurally explain the transfer between the two different dimensions. The stage-direction now simply indicates that the scene would cut to the interior of the ship. 'Suzanne looks at them stunned. Dr Who runs to the control panel and throws a switch. The door closes quickly behind the two teachers and we see another door move across in front of it and seal it off. This second door is a much more spaceship-like affair.'

Inside, the Doctor chastises Suzanne for coming out, telling her that she should have used the scanner screen. Does she want to broadcast their secret to the world? Chesterton is bemused and the Doctor tells him that the child's bungling stupidity has led them as Earthlings into the fourth dimension. Suzanne tells them that they shouldn't have followed her, that they should have treated her just the same as the other pupils. Confused by the situation, Chesterton states that he wants to go back outside, so that he can walk around the police box again. Is it a trick? The Doctor confirms that it isn't and once again we're told that "in your language my name would be Dr Who."
It is in this draft that Coburn first has Chesterton questioning the Doctor referring to the vessel as a "ship" and the Doctor replying that he uses the outdated terminology "for any craft which does not roll along on wheels." When Suzanne explains that it is a Space and Time machine, Chesterton tells her that although she's above average at science, she should leave the science-fiction to the writers. Expressing her disbelief, Miss Canning asks how the tiny space they saw outside has become the huge area in which they now stand. "I don't know how," says Chesterton, "I don't know how they saw a lady in half either." His own words suddenly seem to spark the realisation that the Doctor must be an illusionist. Suzanne denies it but Chesterton continues, saying that he can own up to it. They have simply stumbled onto the star turn of her grandfather's act, maybe something he hasn't even tried out yet. In four typed lines crossed out by hand, Coburn continues, having Chesterton address the Doctor, telling him that his secret is safe with them. They've seen Suzanne is in safe hands and they'll now go and say no more about it.


Verity.

Tony has improved Episode one very much - particularly
regarding CHESTERTON.
He agrees to the change of any names we wish.
I have discussed the whole business with him and we have
agreed he shall push on and finish all four of the scripts
before we get down to going through each one with the
minor changes.
He feels that the "Gums" ought to talk.
I have some minor reservations about this episode, this
newly re-written one, but all in all it flows much better.
Tony has inserted some details about Suzanne regarding her
own existence which we ought to consider, for they are
important. Doctor Who, as you will read, tells that
(or hints that) Suzanne has some sort of Royal blood. This
gives Dr.Who and Suzanne good reason to leave their own
environment, of course but I think we must discuss this
carefully with Tony when we go through the scripts with him.

...

Regarding Doctor Who, I feel that he should be more like
the old Professor that Frank Morgan played in the Wizard
of Oz, only a little more authentic. Then we can strike
some of the charm and humour as well as the mystery, the
suspicion and the cunning. Do you agree with this idea.

...

The insertion of Suzanne as a Princess or whatever can be
carried off quite well but I think it ought to be done in
a rather lighter way. Also I think Chesterton is a couple
of shades too beefy in attacking Doctor Who.

...

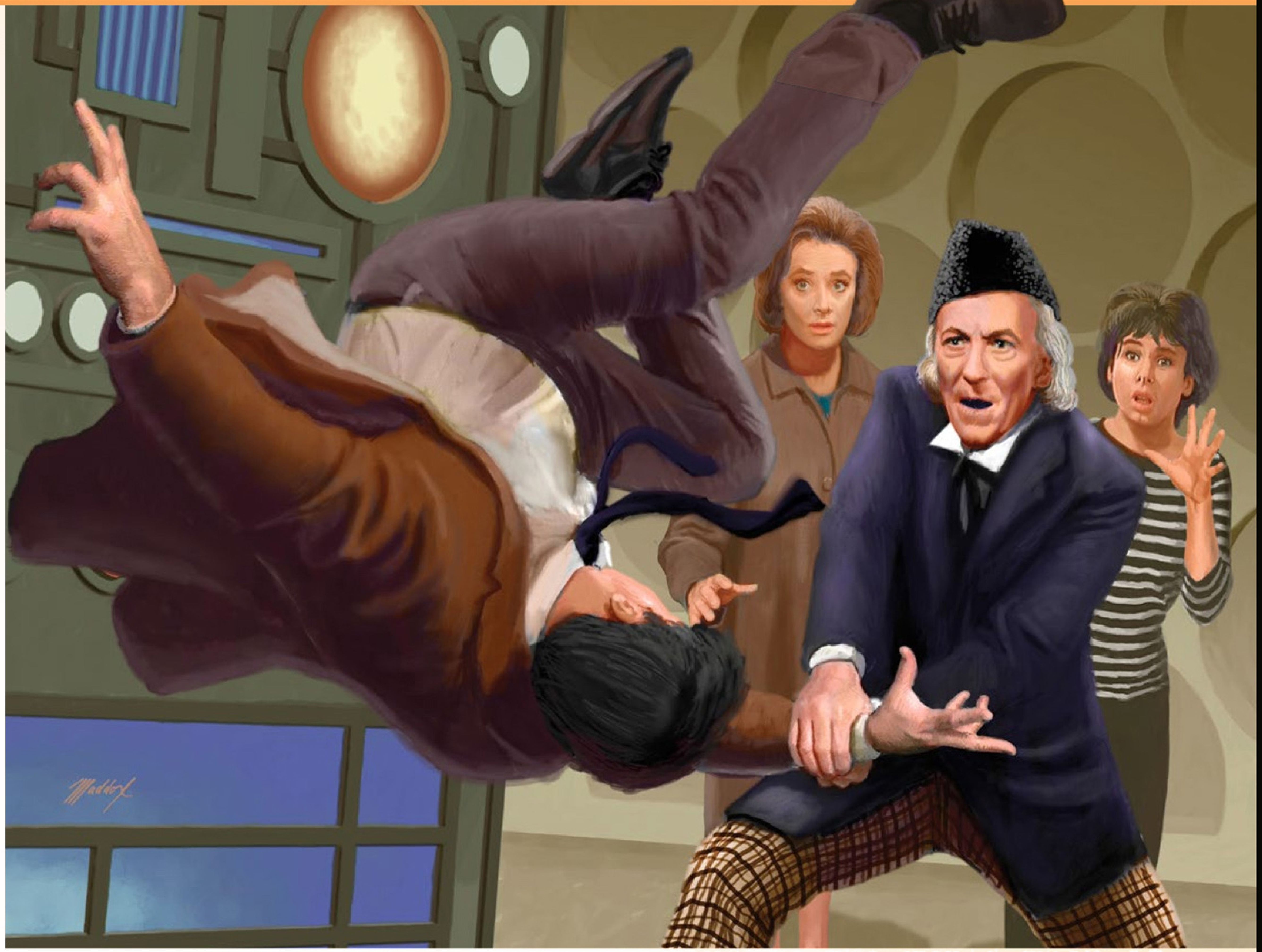
Minor reservations then but this is a better script. The
cliff-hanger isn't as good as Tony's earlier one.

David.

"What is this fool talking about?" asks the Doctor of Suzanne before angrily rounding on the two teachers. They've been told the truth. His granddaughter is not of the same blood as the stupid children at their school. They have come as exiles from another time and another galaxy. Miss Canning reminds Suzanne of their friendship at school and asks that she tell them the truth. Suzanne insists that she has already done so and that she loves England and the twentieth century. The last five months have been the happiest of her life. As in the earlier drafts, the Doctor announces that she is Findooclare, a would-be queen and that her people are enslaved by the Palladin hordes. Convinced they are both mad, Chesterton tugs at the doors, trying to get out, and then walks over to the control panel, remembering that the Doctor pushed something when they first came in to close them. Just as in the broadcast version of the episode, Chesterton asks which switch will open the doors and the Doctor, referring back to his previous comment, asks him if he still thinks that what he sees is a trick, an illusion. Chesterton replies that free movement in the fourth dimension is a scientific dream that he doesn't expect to find solved in a junkyard. The Doctor replies that before humans had turned the first wheel, the people of his world had reduced movement through the farthest reaches of space to a game for children. Chesterton calls the old man a lunatic and threatens to tear the place apart if he, Miss Canning and Suzanne are not allowed to leave. Just as in the second draft, the Doctor angrily calls him a primitive and addresses himself a being "a Lord of the House of Docclare."

Miss Canning tells Chesterton that she's now sure that Suzanne isn't lying, but he responds that a child can be deluded into believing anything and again he challenges the Doctor – either they walk out peacefully or he'll wreck his little fantasy. The Doctor speaks into a microphone grille in the computer housing – "Sarna dis. Sarna dis zonfor mishka Chesterton." A hum comes from the whole panel and the Doctor turns, indicating that the control is now his. Suzanne tries to stop Chesterton from touching the panel, but he throws her off and she warns Miss Canning that the controls have been instructed to resist him. As he grabs the switches, there is a sharp crackle of electricity and Chesterton is thrown against the wall. Pleading with her grandfather to let them go, she tells him that they can do them no harm. "You know nothing child," says the Doctor. "By now your enemies will have built other ships like this. They know their victory over our people will never be complete until they have you." The Doctor explains that if he lets them leave, it's not the other earthlings he fears. "I fear the ears in the crowd that are not of their Earth, that listen for the tale of disbelief and wonder that these would tell." Chesterton warns the Doctor that he can't keep them as prisoners, but the old man tells him that he cannot let them go. Whether they believe him or not is of no importance. "You and the woman would be footprints in time," he tells them.

Chesterton leaps at the Doctor, but showing remarkable strength and agility, he swings the schoolmaster off balance with a judo throw. Running for the controls, the Doctor turns a dial and grabs a lever. Suzanne begs Chesterton to try to reason with her grandfather whilst Miss Canning tells him that she now believes her story and that they've stumbled into something beyond their own understanding. The Doctor tells Chesterton that he only has to pull the lever and they will be plunged back in time, a hundred thousand years. Chesterton tells him that he's out of his mind believing his own illusions. Calling his bluff, he tells the Doctor to pull it. Suzanne pleads that she wants to stay in this time, that she loves these people. "A daughter of the Lords of Dooclare loves only her own," the Doctor responds. Again, Chesterton calls the Doctor's bluff. "Pull it, you old fool. Get it out of your system." The old man looks almost sad in reply. "Three hundred years ago schoolteacher, I was young and strong as you are now. Had you said that to me then, we would have fought hand to hand and I would have killed you. We will see which one of us is the fool." And with that, he pulls the lever.



'Showing great strength and agility, Dr Who swings the schoolmaster off balance with a judo throw!'

Once again, Coburn recounts a slightly different version of the time-travel experience. 'I think it would be best if there were no more words spoken in this episode,' he indicated. 'From here on we see movements but our ears are wooed by the sounds of the ship. We see Miss Canning go to Chesterton. We see her frightened and we see him put his arm about her. We C.U. [close-up] both their faces, intercut with the montage on the screen of travel through space and time. We see Suzanne looking sorrowfully at both of them. We see Dr Who turn from the control panel and wave to her and we see her lead them to spaceman-type foam rubber, half upright couches. Still with their eyes glued to the screen they get on these couches. Then Suzanne gets on a third. Dr Who's own seat tips back at the control panel and he swivels it to face the screen. Then he straps himself in. Then as a dominant noise in the workings of the machine takes over from all the others, we hear it slowly rising to a climax and C.U. Dr Who's thumb over a button in the arm of his chair. When the noise seems as though it will split our eardrums, we see his finger press this button and immediately the noise levels off and the whole ship begins to rock faster and faster in a swivelling motion. Then finally this fades from the screen.'

In a slight change to the previously scripted cliffhanger, this version doesn't give any indication that the whole tribe is present at the ship's arrival. Now, it's just a lone witness, no longer named Gum, but instead, a character called Kal.

THE FOURTH DRAFT

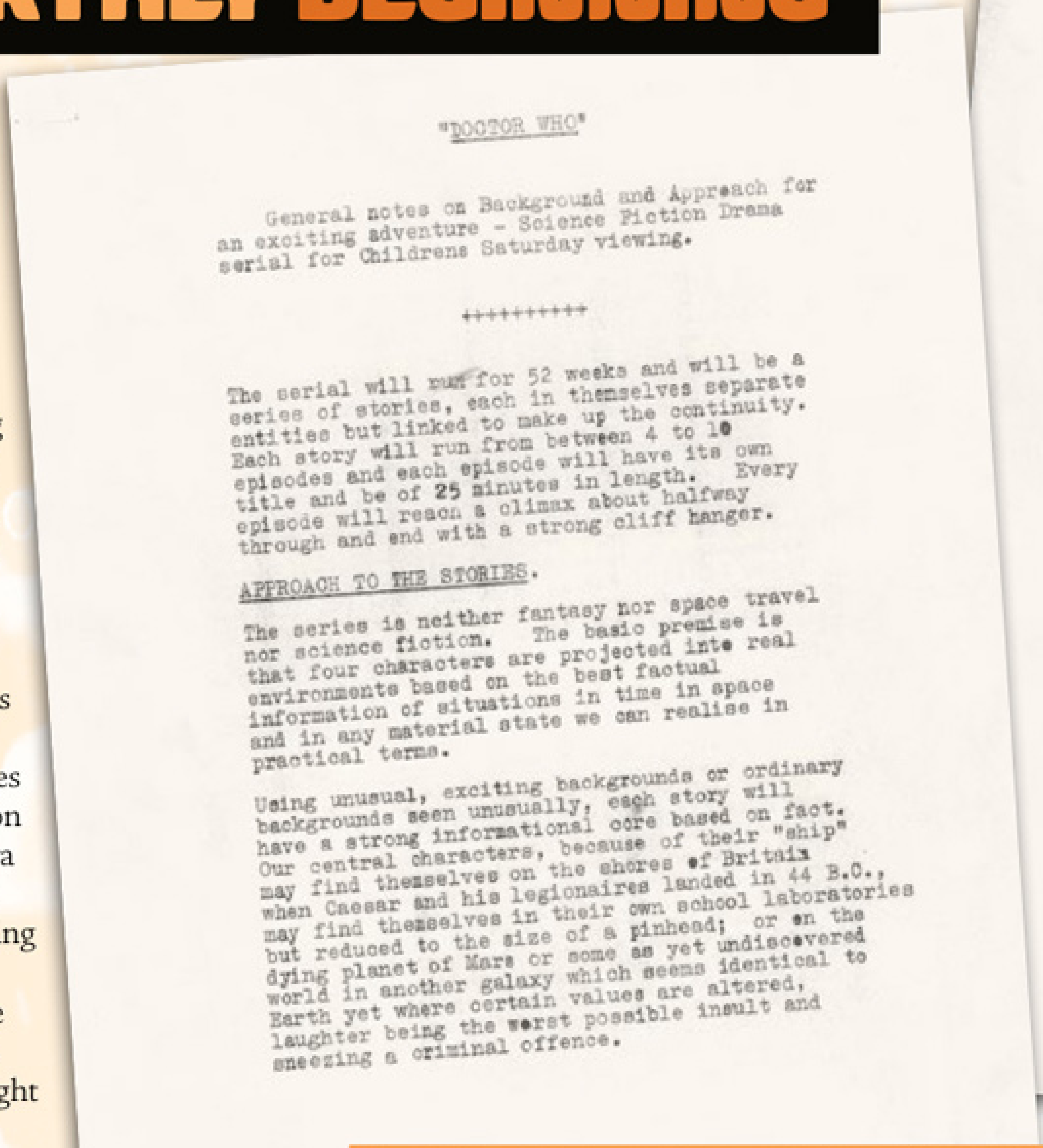
The fourth version of *An Unearthly Child* is once again a formally-typed BBC script. As before, the first half of the episode remains largely unchanged from the second draft although with one major alteration. For the first time, the history teacher now becomes the familiar Barbara Wright and Suzanne is now Susan.

Up until the introduction of the Doctor, there are only two other main changes. In the Staff Room scene, Barbara is given an extra bit of dialogue when she reveals that she followed Susan back to Totters Lane and she double checked the address with the headmaster. "Susan Foreman lives there with her grandfather. But it's ridiculous. He's supposed to be a doctor, Susan is always well turned out and yet their address is a junk yard."

The other alteration comes with the deletion of the scene where Chesterton gets lost in the fog whilst driving to Totters Lane and has to ask a policeman for directions. Although their argument is removed, their arrival in the next scene still begins with Chesterton's continuing to complain about women drivers.

As previous, the main alterations appear from the time the Doctor first enters the episode. The character now loses the specific description given of his outfit as well as his shopping basket. Now we are simply told, 'His clothes are bizarre.'

When the Doctor begins to open the police box door, Susan is heard to say "Oh, there you are," as the strains of Ollie Typhoon are heard coming from ►



"DOCTOR WHO"

General notes on Background and Approach for
an exciting adventure - Science Fiction Drama
serial for Childrens Saturday viewing.

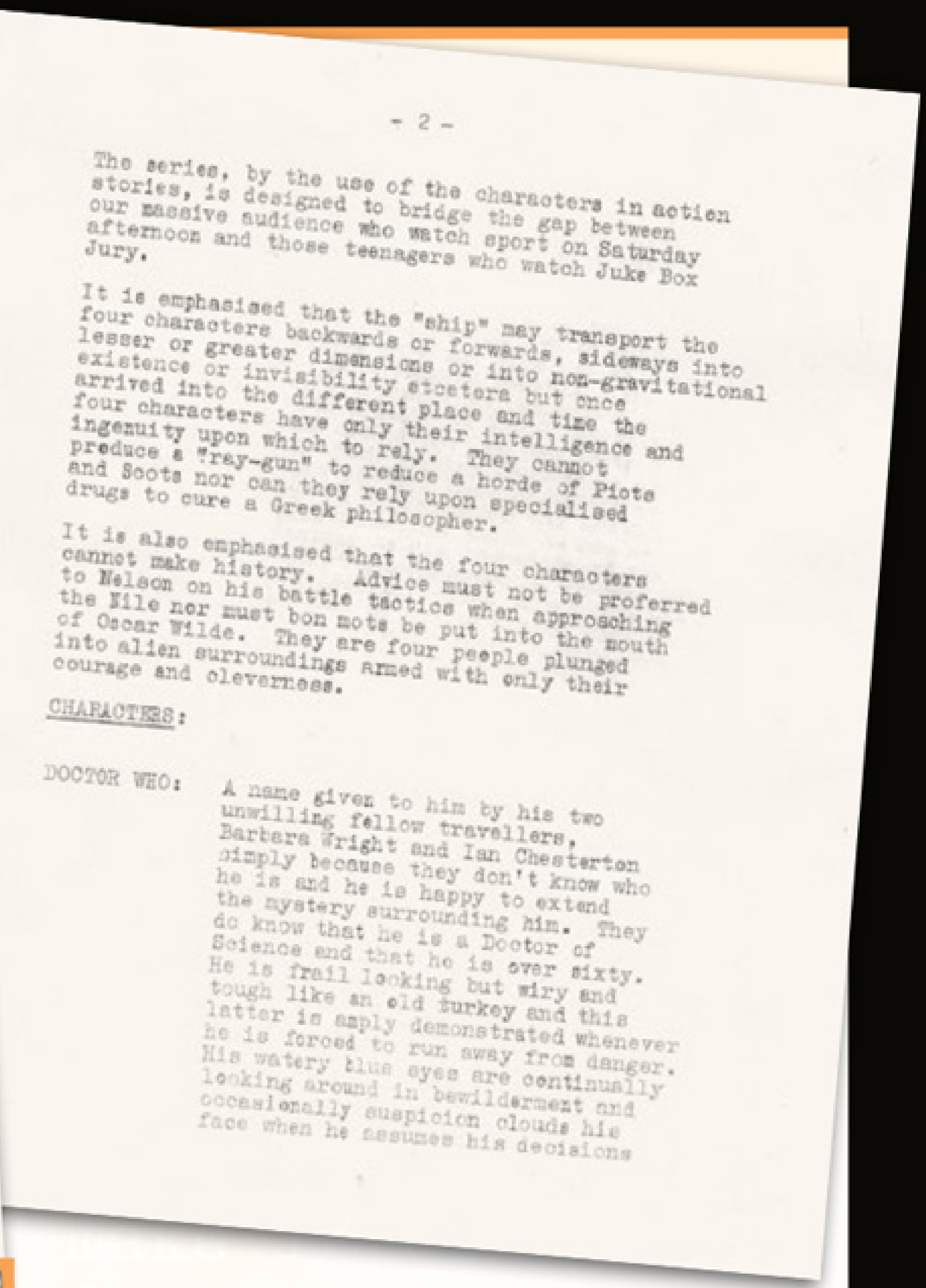
++++++++++

The serial will run for 52 weeks and will be a
series of stories, each in themselves separate
entities but linked to make up the continuity.
Each story will run from between 4 to 10
episodes and each episode will have its own
title and be of 25 minutes in length. Every
episode will reach a climax about halfway
through and end with a strong cliff hanger.

APPROACH TO THE STORIES.

The series is neither fantasy nor space travel
nor science fiction. The basic premise is
that four characters are projected inte real
environments based on the best factual
information of situations in time in space
and in any material state we can realise in
practical terms.

Using unusual, exciting backgrounds or ordinary
backgrounds seen unusually, each story will
have a strong informational core based on fact.
Our central characters, because of their "ship"
may find themselves on the shores of Britain
when Caesar and his legionaires landed in 44 B.C.,
may find themselves in their own school laboratories
but reduced to the size of a pinhead; or on the
dying planet of Mars or some as yet undiscovered
world in another galaxy which seems identical to
Earth yet where certain values are altered,
laughter being the worst possible insult and
sneezing a criminal offence.



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The series, by the use of the characters in action
stories, is designed to bridge the gap between
our massive audience who watch sport on Saturday
afternoon and those teenagers who watch Juke Box
Jury.

It is emphasised that the "ship" may transport the
four characters backwards or forwards, sideways into
lesser or greater dimensions or into non-gravitational
existence or invisibility etcetera but once
arrived into the different place and time the
four characters have only their intelligence and
ingenuity upon which to rely. They cannot
produce a "ray-gun" to reduce a horde of Picts
and Scots nor can they rely upon specialised
drugs to cure a Greek philosopher.

It is also emphasised that the four characters
cannot make history. Advice must not be proferred
to Nelson on his battle tactics when approaching
the Nile nor must bon mots be put into the mouth
of Oscar Wilde. They are four people plunged
into alien surroundings armed with only their
courage and cleverness.

CHARACTERS:

DOCTOR WHO: A name given to him by his two
unwilling fellow travellers,
Barbara Wright and Ian Chesterton
simply because they don't know who
he is and he is happy to extend
the mystery surrounding him. They
do know that he is a Doctor of
Science and that he is over sixty.
He is frail looking but wiry and
tough like an old turkey and this
latter is amply demonstrated whenever
he is forced to run away from danger.
His watery blue eyes are continually
looking around in bewilderment and
occasionally suspicion clouds his
face when he assumes his decisions

◄ a transistor radio within. Rather than Chesterton proactively stopping the Doctor at this point, their hiding place is given away when Barbara gives an excited exclamation at hearing Susan's voice. Barring a few small dialogue changes, the scene now plays out as in the transmitted episode until Chesterton makes his move to find a policeman. At this point in the fourth draft, the door opens and Susan appears saying, "Don't let them go, grandfather." The Doctor urges her back inside, but Chesterton catches his arm just as Barbara suddenly realises what Susan has called the old man. In trying to wrench his arm away, the Doctor staggers back onto the lumber next to the police box and Chesterton and Miss Wright take their chance and step through the door.

In the previous draft, the Doctor had angrily chastised his granddaughter for coming outside, telling her that she should have used the scanner screen. In this version however, that aspect is tweaked, with Susan telling him, "I heard everything. I watched on the scanner." Asked why she didn't stay inside, she tells him that he was only sending them away so that he could move the ship, and she didn't want him to do that. As the scene progresses, the dialogue moves another step closer to that used in the original pilot episode, with the Doctor being far more mysterious as to his origins. He no longer proclaims to be known as "Dr Who" in the language of Earth and all reference to him being a "Lord of the House of Dooclare" has also gone. Also lost for the first time is every reference to Susan as being known as Findooclare, along with the back story about the Palladin hordes invading their home world and them being pursued by an unnamed enemy. Now Susan just delivers one solitary line, "I was born in the forty-ninth century," whilst he Doctor proclaims that they are "not of this Earth" and that they are cut off from their own people and planet.

For the first time since the initial draft, the ship is given a name – and this time, it's one that sticks. "Oh, we're very proud of the 'Tardis'," states Susan, and then reveals that she made up the name from the initials of Time and Relative Dimension in Space.

As Chesterton begins his examination of the controls in an effort to open the doors, the Doctor was scripted to press a switch specifically marked 'Immobiliser'. He was also given a reworked speech to explain to Susan why he can't let the two teachers go to tell of their secret. He reasons, "Think what would have happened if the Ancient Romans had possessed the power of gunpowder when their society was at its most corrupt." Much of this new dialogue would make it into the pilot recording.

Once again, some adjustments are made to the description of the TARDIS' flight. The stage directions now indicate that when activated, the main lights in the room should flash on and off alternately with those on the control panel. Meanwhile, 'a circuit of bulbs flicker on one after another, like an illumination in Piccadilly Circus. Show dials spinning and levers pumping.' The direction was also given that the Doctor should be 'back arched, arms rigid on various controls as he wrestles with the machinery almost as if he were standing up holding some giant handlebars on a gigantic motor cycle.'

Carole Ann Ford and William Hartnell at the first recording of *Doctor Who*'s pilot episode.

The final cliffhanger was also tweaked again. Now the shadow of an unseen and unnamed man would be cast onto the desert, moving until it almost reaches the police box. 'Show foot and part of leg as the man crouches down. Show hand holding club gradually raising itself into an attitude of violence and destruction.'

THE TWO RECORDINGS

When the pilot episode was finally recorded on Friday 27 September 1963, further adjustments had been made to the script.

The police box was no longer contained within the confines of a shed and the discussion between the two teachers moved from the Staff Common Room to the science laboratory. For the first time in any of the scripts, Chesterton was finally attributed with a name – not Cliff, as originally considered, but Ian. When discussing Susan, the long-standing concern over her strange behaviour that dominated so many of the previous drafts had gone and in its place came the offer from Barbara to help her specialise in history by providing extra tutorage at her home.

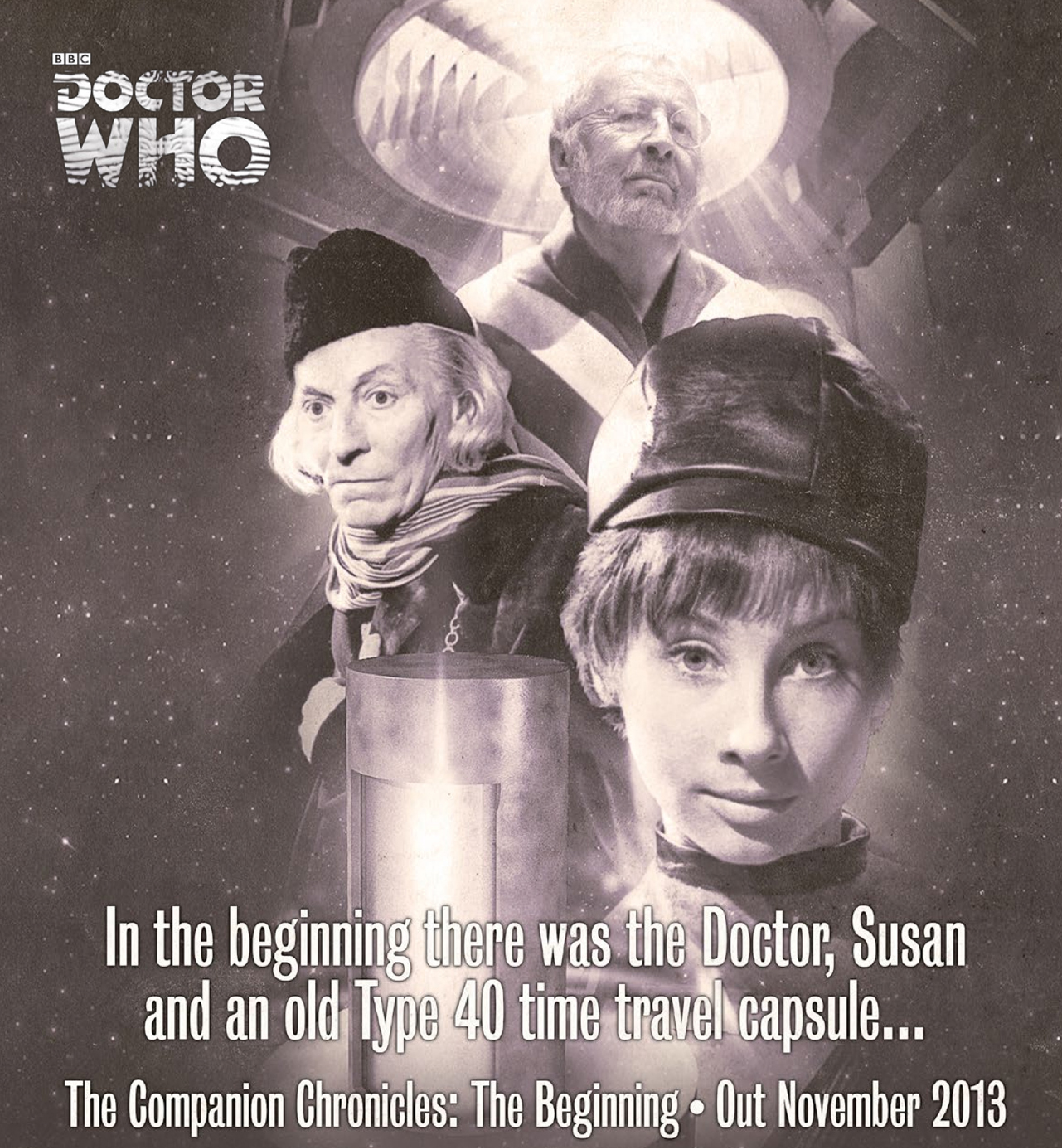
Gone too was the throbbing Ollie Typhoon and in his place came John Smith and the Common Men as Susan's focus of musical attention. One notable change from previous versions was that at the end of the scene, the two teachers exit first, leaving Susan alone in the classroom. In the pilot episode, this then segued into Susan's mysterious Rorschach drawing sequence. The subsequent discussion between Ian and Barbara in the car whilst waiting at Totters Lane would now also include the two flashback sequences for the first time.

On viewing the episode in the days following the recording, Sydney Newman tore off the back two pages from his copy of the camera script and scrawled in pencil the various aspects he thought needed changing. After meeting with Verity Lambert and Waris Hussein, by Wednesday the following week, the decision had been taken to completely reshoot the first episode.

By the time *An Unearthly Child* went before the cameras for a second time on Friday 18 October, further narrative tweaks has been made. Newman had commented on Susan's strange artwork at the end of the classroom scene, asking "What does she draw?" For the re-recording, this idea was abandoned, replacing it with Susan beginning to look at the book on the French Revolution and mysteriously stating, "That's not right..." The other principal difference was to lose Susan's later comment about having been born in the forty-ninth century, replacing it with "I was born in another world, in another time" although Carole Ann Ford would end up reversing the two during the final recording.

As with many scripts, it's fascinating to see the route that the programme might have gone down had certain choices been made, and this is never more true than with the decisions taken 50 years ago about the opening episode of this new series.

Hallucinogenic cigarettes, dissembler rays, Findooclare and the Palladins. What a different world it might have been... **DWM**


BBC
DOCTOR WHO
In the beginning there was the Doctor, Susan and an old Type 40 time travel capsule...
The Companion Chronicles: The Beginning • Out November 2013

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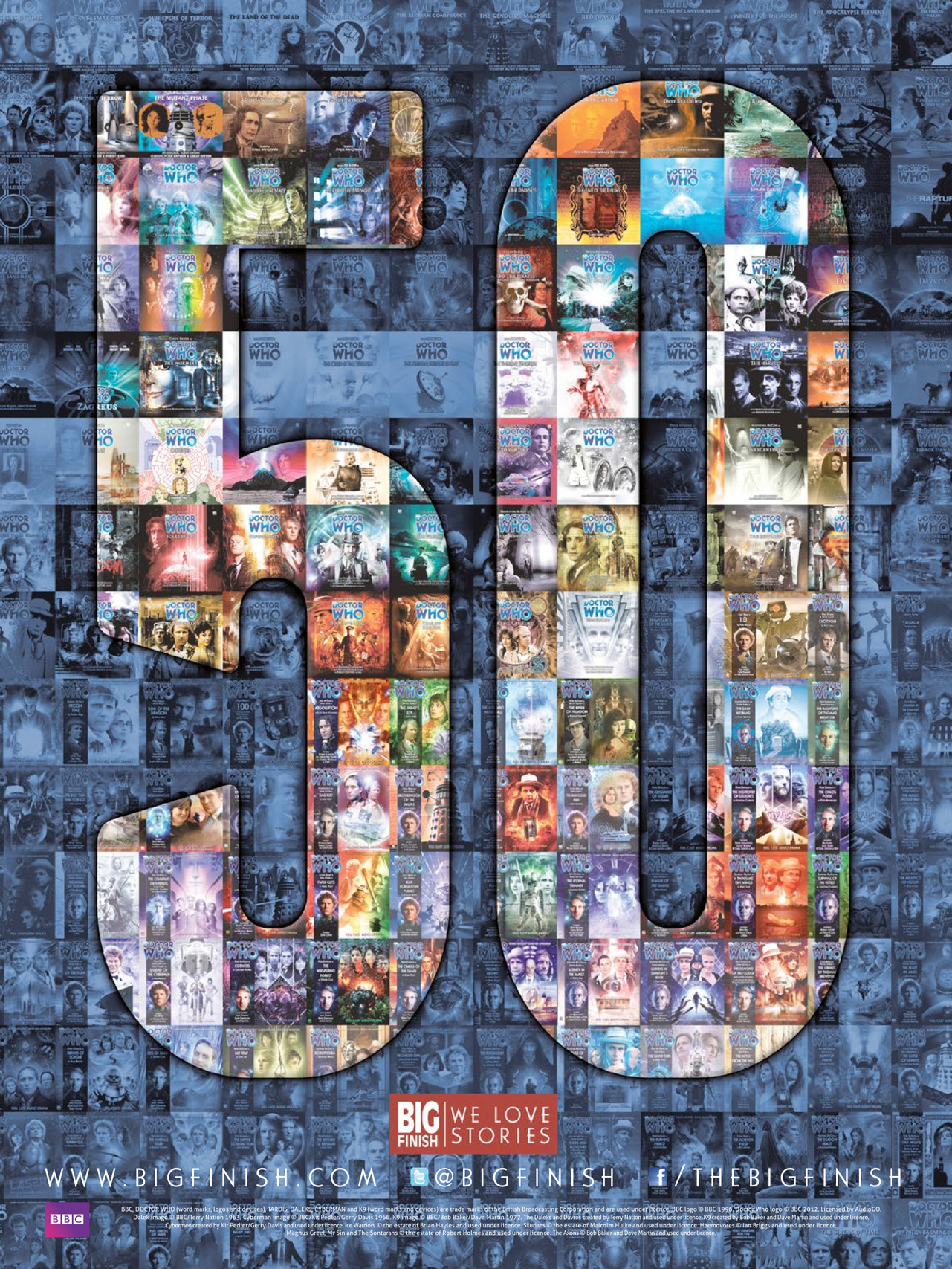

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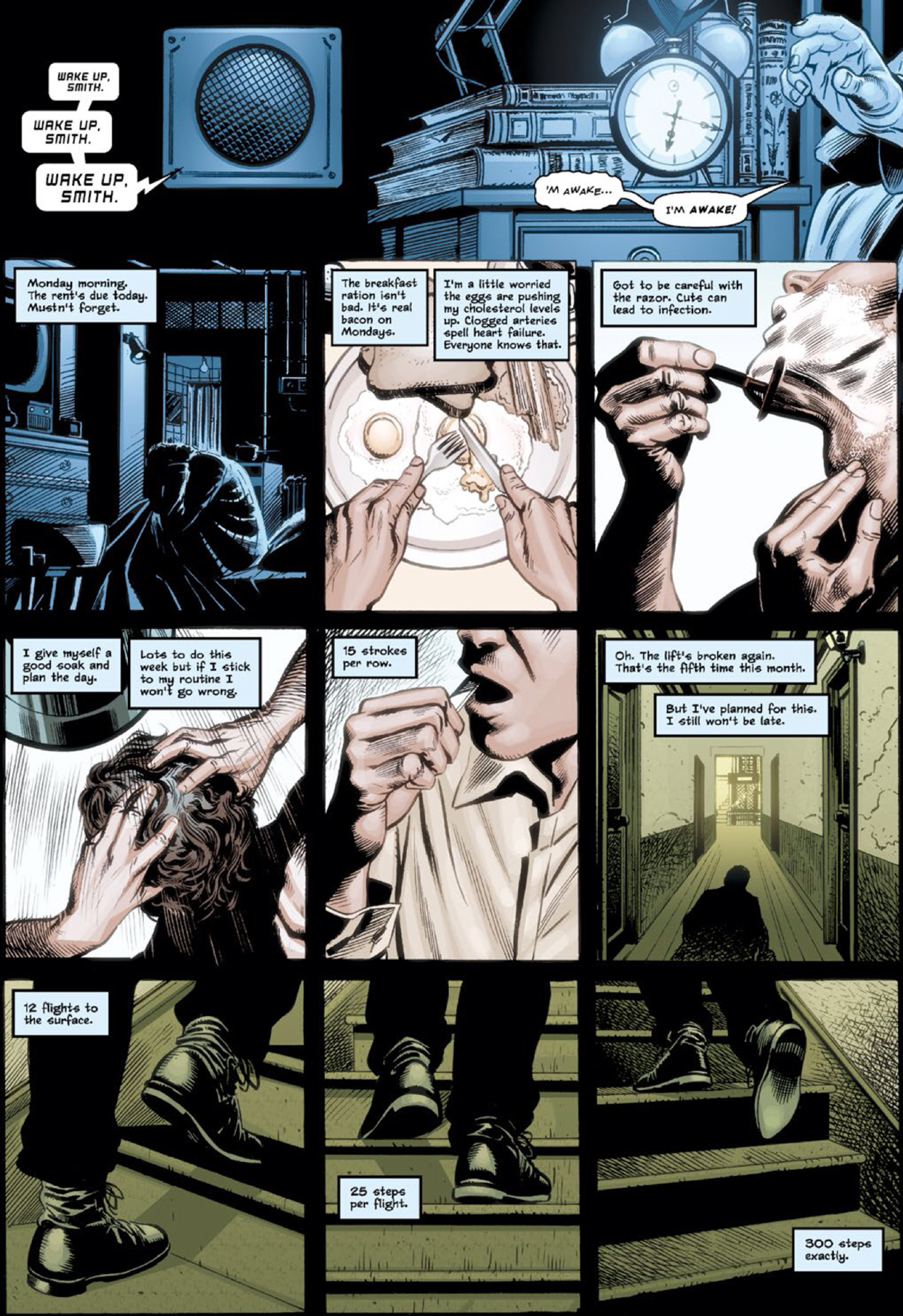
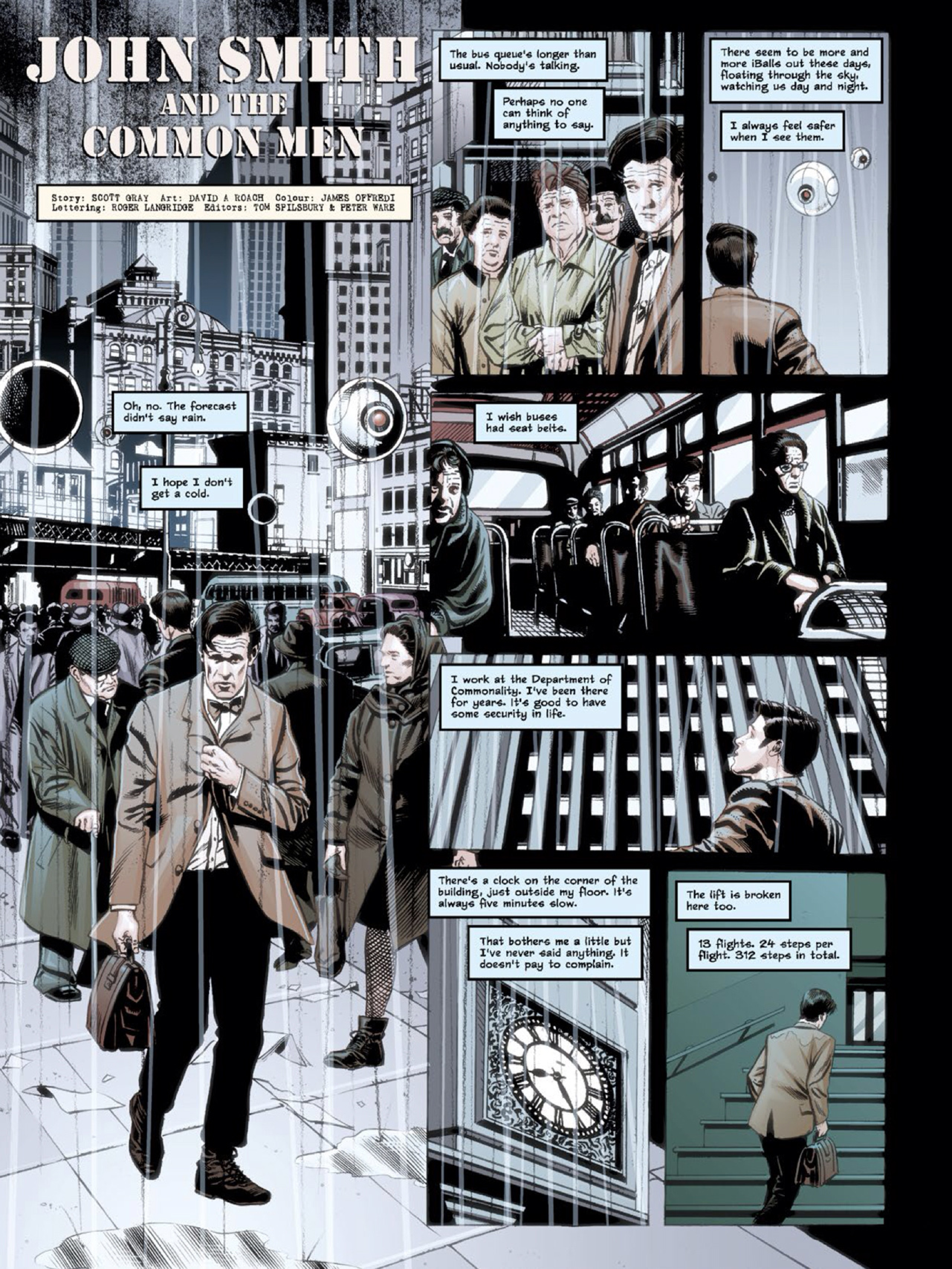
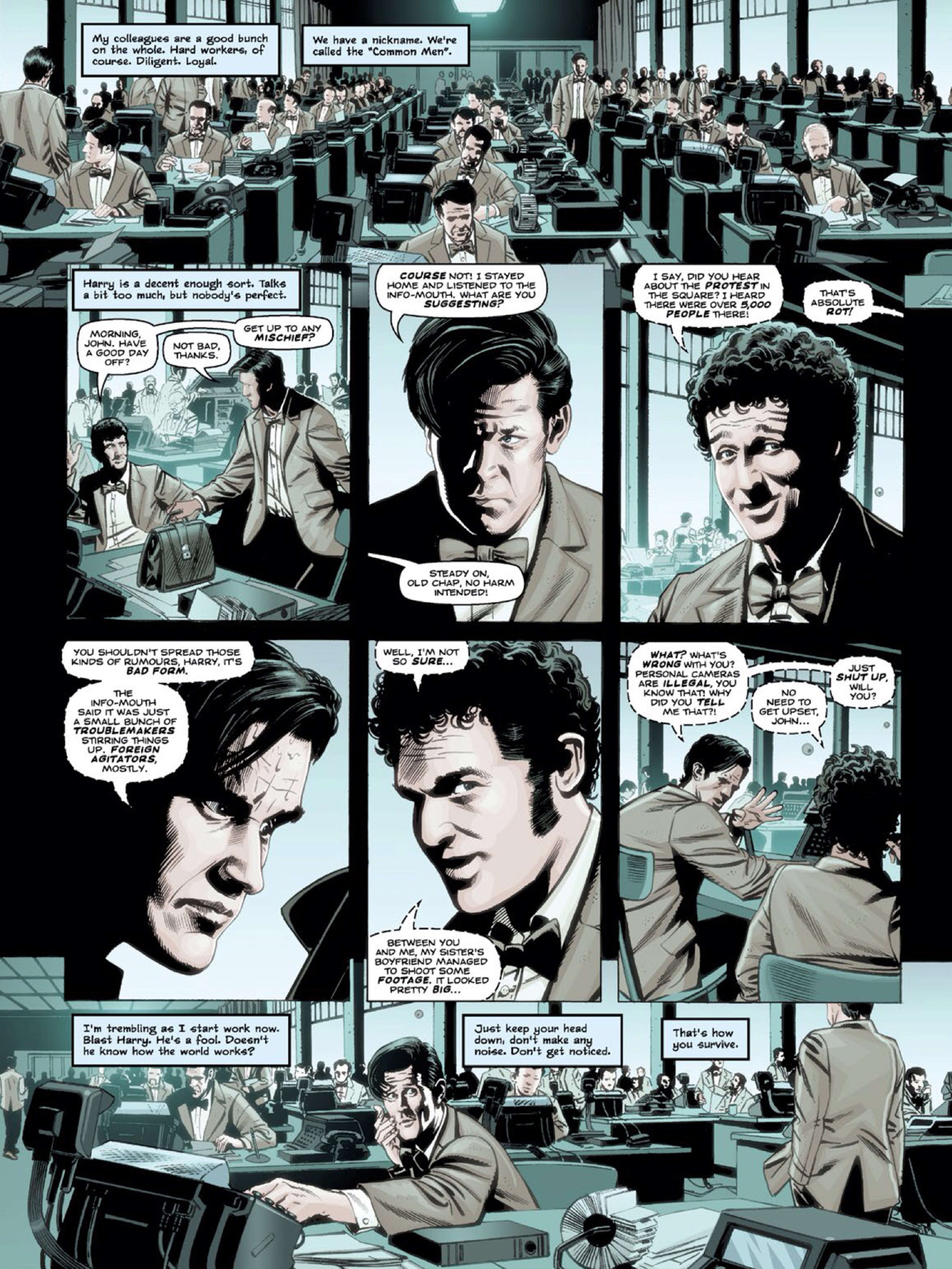
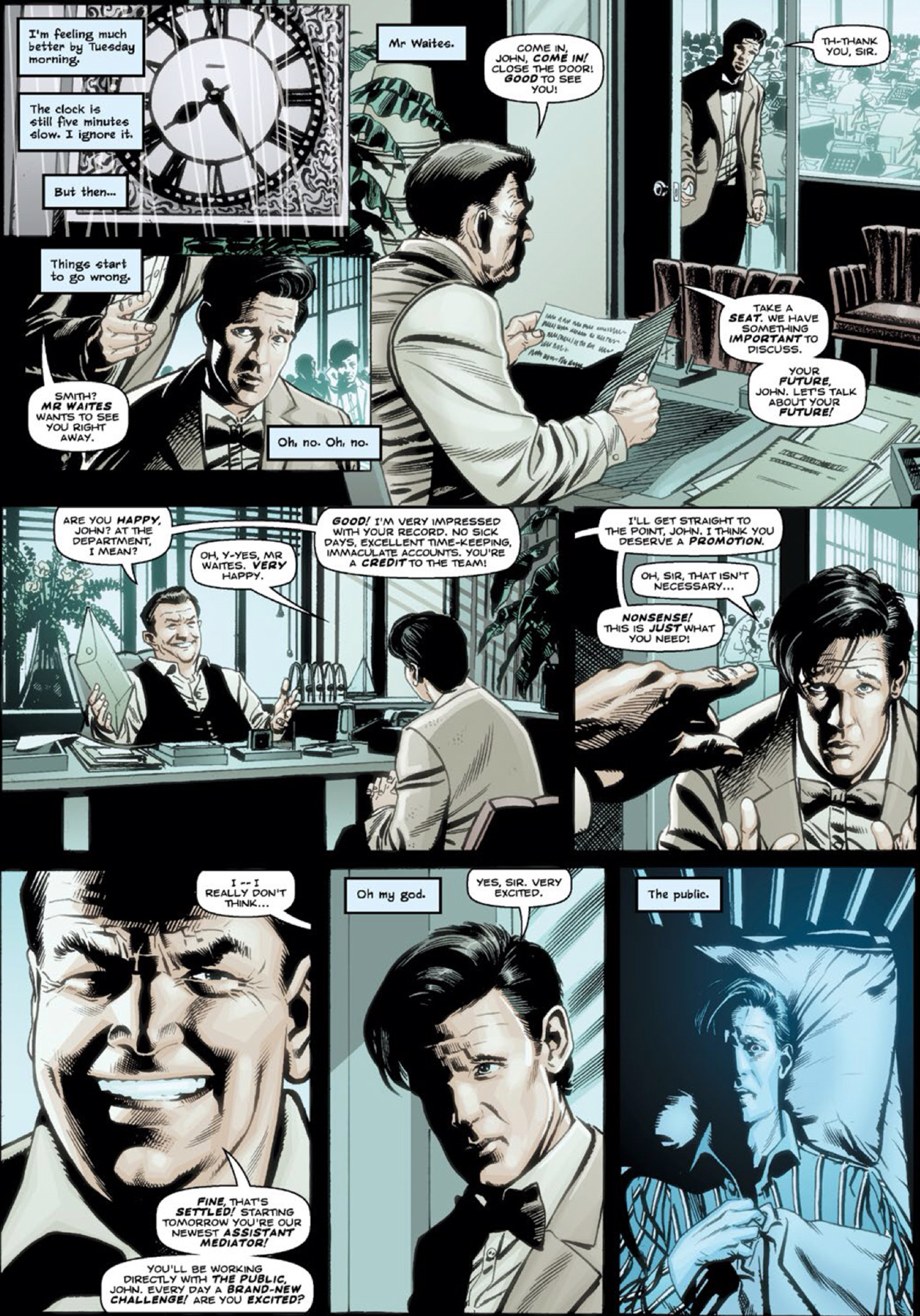

WAKE UP, SMITH.
WAKE UP, SMITH.
WAKE UP, SMITH.
'M AWAKE...
I'M AWAKE!
Monday morning. The rent's due today. Mustn't forget.
The breakfast ration isn't bad. It's real bacon on Mondays.
I'm a little worried the eggs are pushing my cholesterol levels up. Clogged arteries spell heart failure. Everyone knows that.
Got to be careful with the razor. Cuts can lead to infection.
I give myself a good soak and plan the day.
Lots to do this week but if I stick to my routine I won't go wrong.
15 strokes per row.
Oh. The lift's broken again. That's the fifth time this month.
But I've planned for this. I still won't be late.
12 flights to the surface.
25 steps per flight.
300 steps exactly.

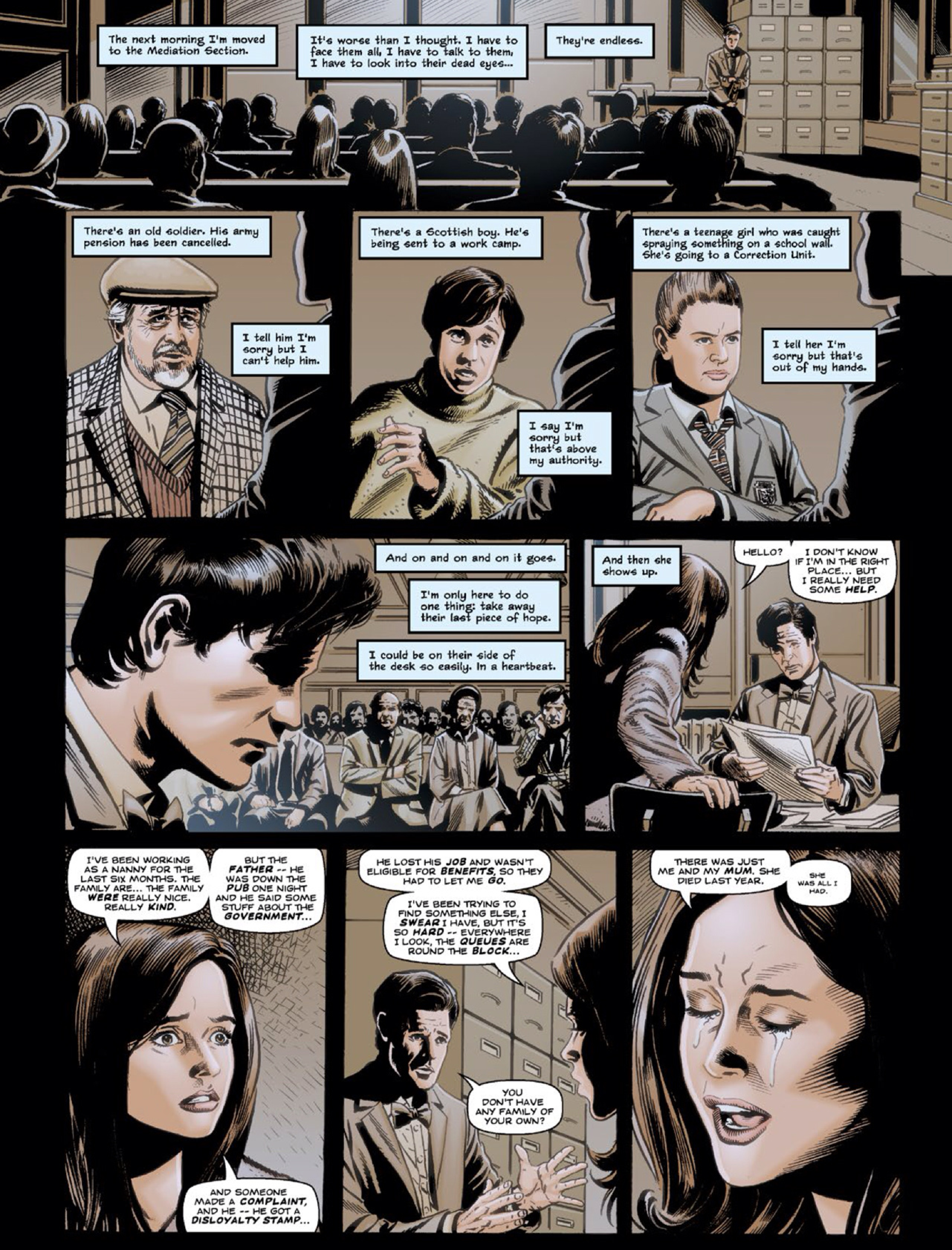
JOHN SMITH AND THE COMMON MEN

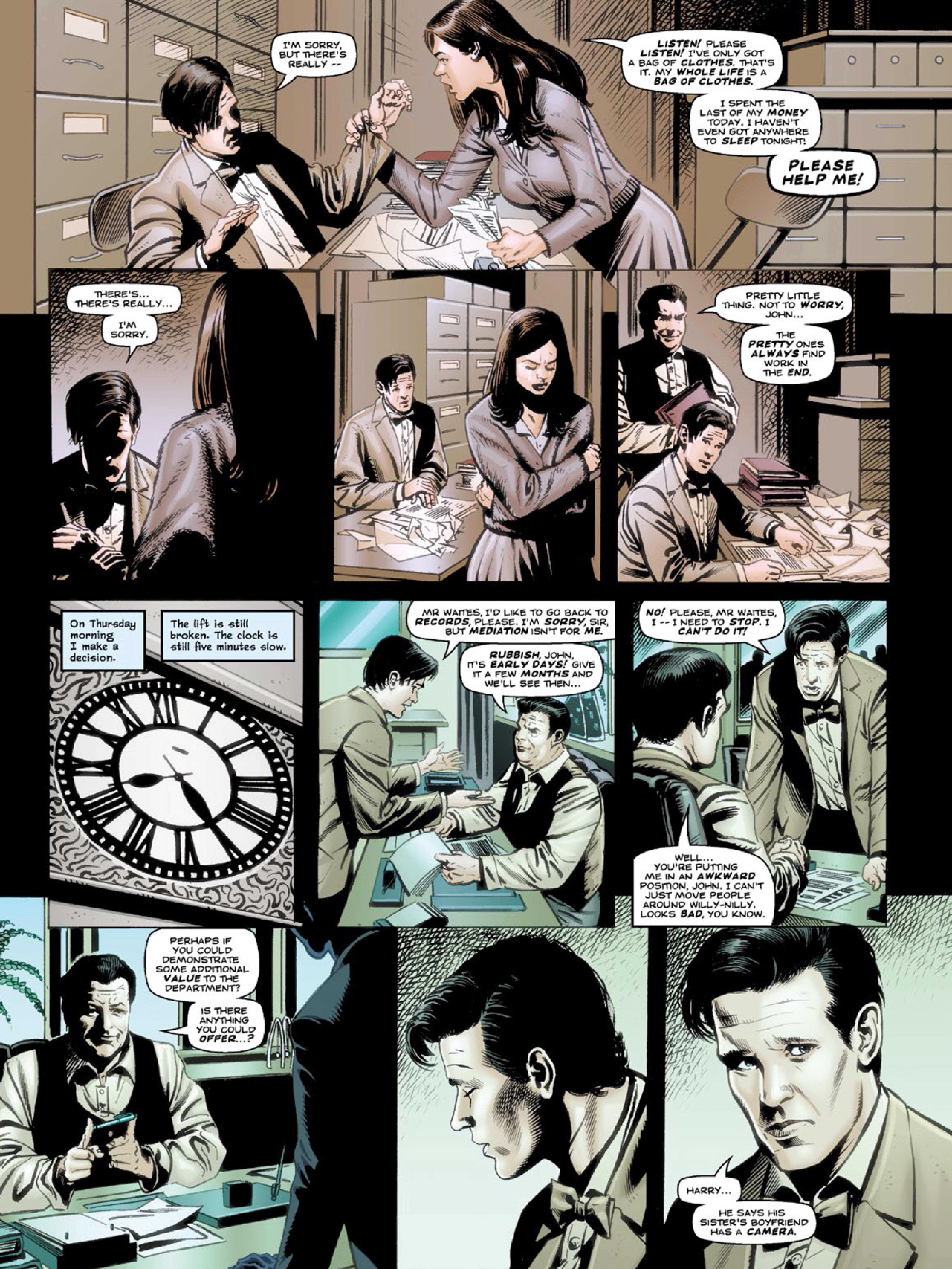
Story: SCOTT GRAY Art: DAVID A ROACH Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE Editors: TOM SPILSBURY & PETER WARE

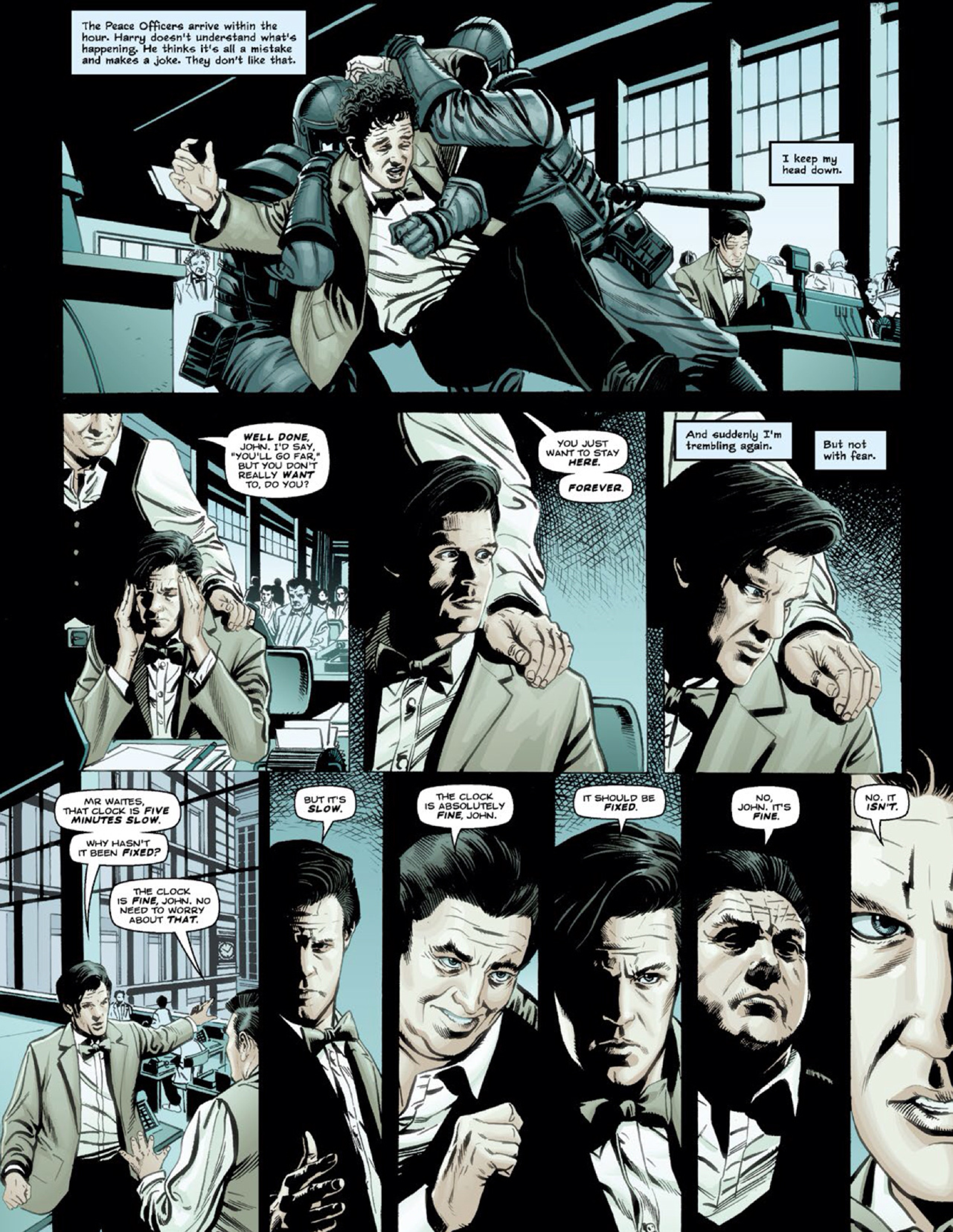

Oh, no. The forecast didn't say rain.
I hope I don't get a cold.
The bus queue's longer than usual. Nobody's talking.
Perhaps no one can think of anything to say.
There seem to be more and more iBalls out these days, floating through the sky, watching us day and night.
I always feel safer when I see them.
I wish buses had seat belts.
I work at the Department of Commonality. I've been there for years. It's good to have some security in life.
There's a clock on the corner of the building, just outside my floor. It's always five minutes slow.
That bothers me a little but I've never said anything. It doesn't pay to complain.
The lift is broken here too.
13 flights. 24 steps per flight. 312 steps in total.

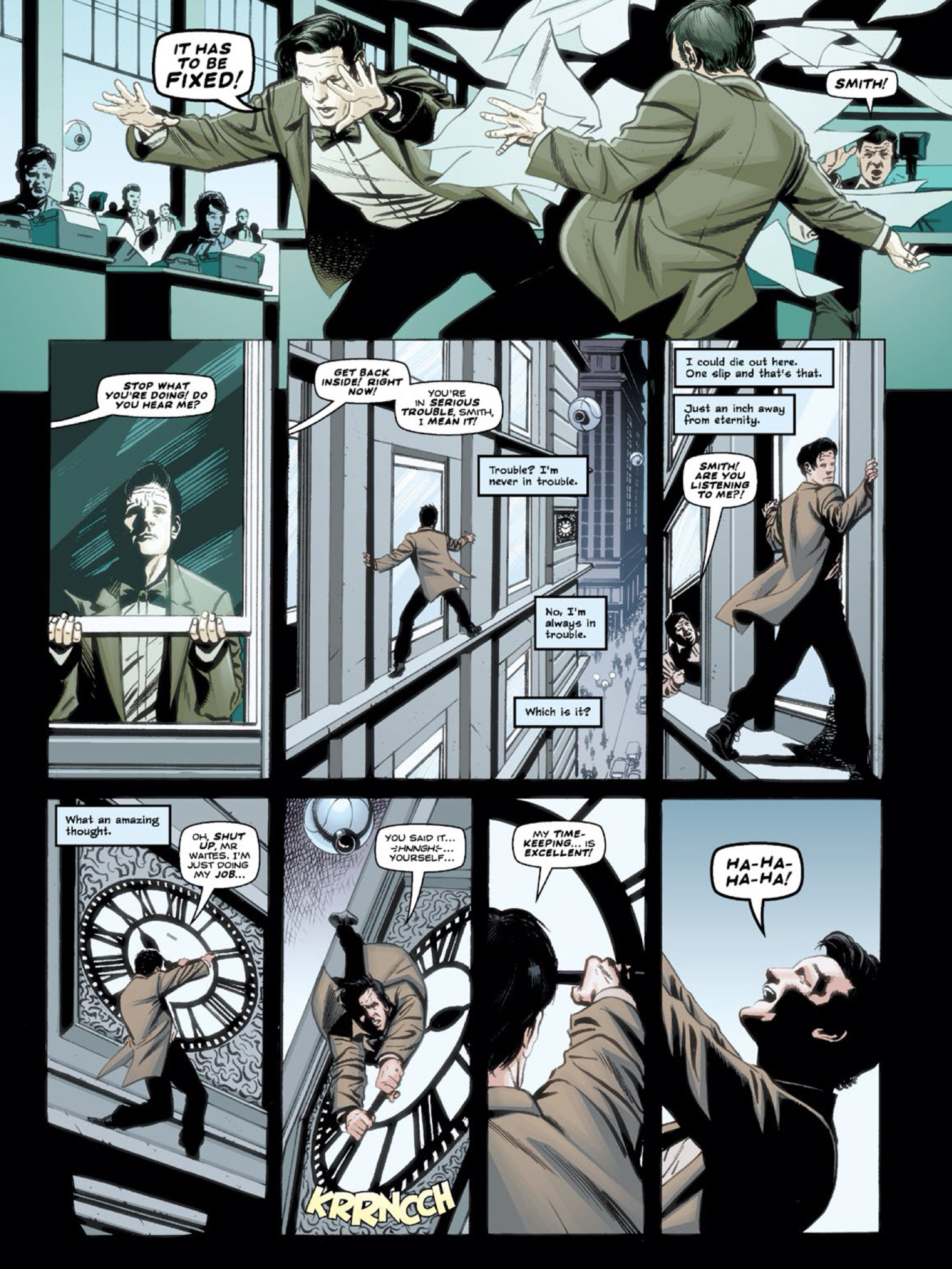

My colleagues are a good bunch on the whole. Hard workers, of course. Diligent. Loyal.
We have a nickname. We're called the "Common Men".
Harry is a decent enough sort. Talks a bit too much, but nobody's perfect.
MORNING, JOHN. HAVE A GOOD DAY OFF?
NOT BAD, THANKS.
GET UP TO ANY *MISCHIEF?*
COURSE NOT! I STAYED HOME AND LISTENED TO THE INFO-MOUTH. WHAT ARE YOU *SUGGESTING?*
STEADY ON, OLD CHAP, NO HARM INTENDED!
I SAY, DID YOU HEAR ABOUT THE *PROTEST* IN THE SQUARE? I HEARD THERE WERE OVER *5,000 PEOPLE* THERE!
THAT'S ABSOLUTE *ROT!*
YOU SHOULDN'T SPREAD THOSE KINDS OF RUMOURS, HARRY, IT'S *BAD FORM.*
THE INFO-MOUTH SAID IT WAS JUST A SMALL BUNCH OF *TROUBLEMAKERS* STIRRING THINGS UP. *FOREIGN AGITATORS,* MOSTLY.
WELL, I'M NOT SO *SURE...*
BETWEEN YOU AND ME, MY SISTER'S BOYFRIEND MANAGED TO SHOOT SOME *FOOTAGE.* IT LOOKED PRETTY *BIG...*
WHAT? WHAT'S *WRONG* WITH YOU? PERSONAL CAMERAS ARE *ILLEGAL,* YOU KNOW THAT! WHY DID YOU *TELL* ME THAT?!
NO NEED TO GET UPSET, JOHN...
JUST *SHUT UP,* WILL YOU?
I'm trembling as I start work now. Blast Harry. He's a fool. Doesn't he know how the world works?
Just keep your head down, don't make any noise. Don't get noticed.
That's how you survive.

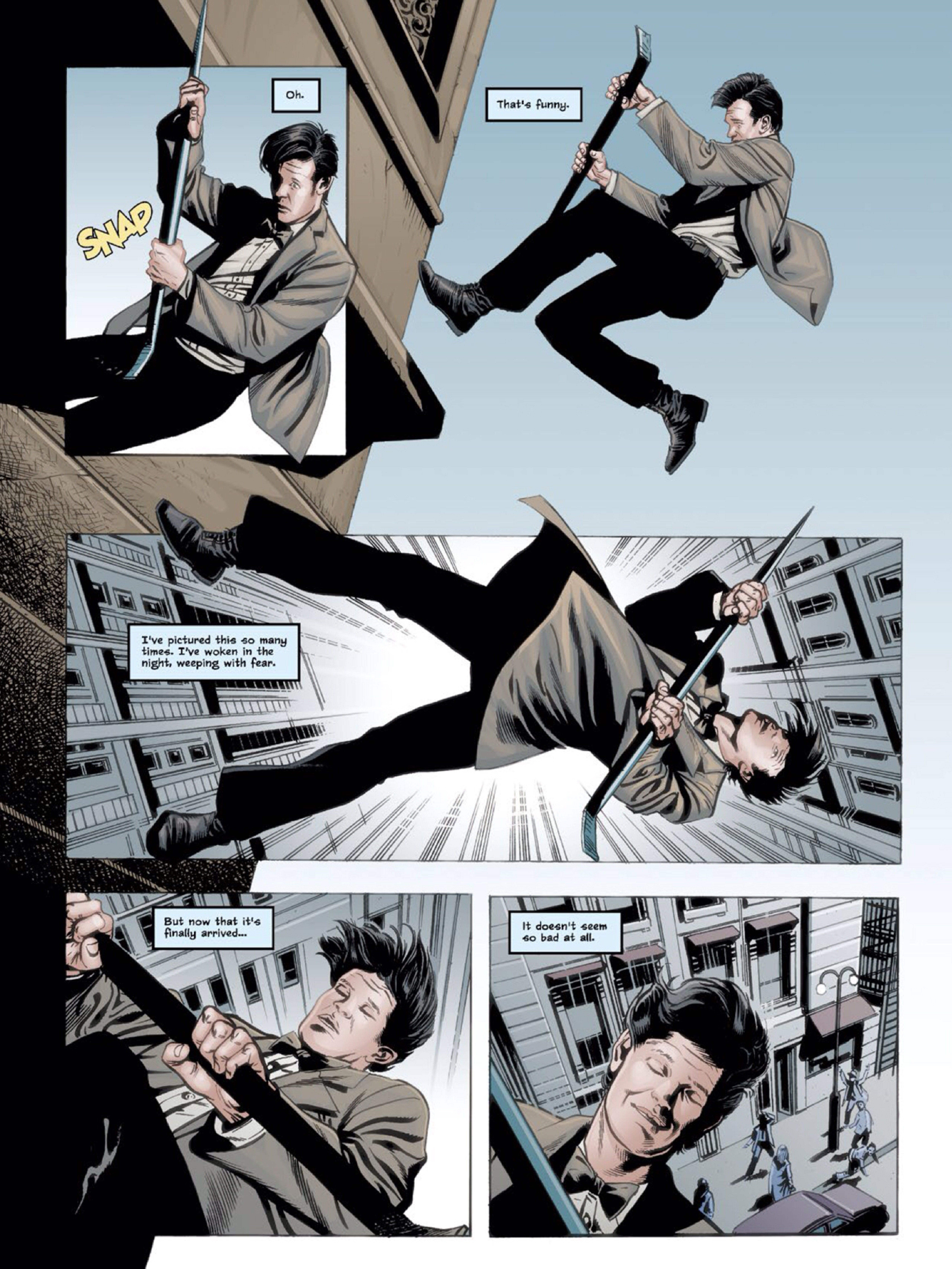

I'm feeling much better by Tuesday morning.
The clock is still five minutes slow. I ignore it.
But then...
Things start to go wrong.
SMITH? MR WAITES WANTS TO SEE YOU RIGHT AWAY.
Oh, no. Oh, no.
Mr Waites.
COME IN, JOHN, COME IN! CLOSE THE DOOR! GOOD TO SEE YOU!
TH-THANK YOU, SIR.
TAKE A SEAT. WE HAVE SOMETHING IMPORTANT TO DISCUSS.
YOUR FUTURE, JOHN. LET'S TALK ABOUT YOUR FUTURE!
ARE YOU HAPPY, JOHN? AT THE DEPARTMENT, I MEAN?
OH, Y-YES, MR WAITES. VERY HAPPY.
GOOD! I'M VERY IMPRESSED WITH YOUR RECORD. NO SICK DAYS, EXCELLENT TIME-KEEPING, IMMACULATE ACCOUNTS. YOU'RE A CREDIT TO THE TEAM!
I'LL GET STRAIGHT TO THE POINT, JOHN. I THINK YOU DESERVE A PROMOTION.
OH, SIR, THAT ISN'T NECESSARY...
NONSENSE! THIS IS JUST WHAT YOU NEED!
I -- I REALLY DON'T THINK...
FINE, THAT'S SETTLED! STARTING TOMORROW YOU'RE OUR NEWEST ASSISTANT MEDIATOR!
YOU'LL BE WORKING DIRECTLY WITH THE PUBLIC, JOHN. EVERY DAY A BRAND-NEW CHALLENGE! ARE YOU EXCITED?
Oh my god.
YES, SIR. VERY EXCITED.
The public.

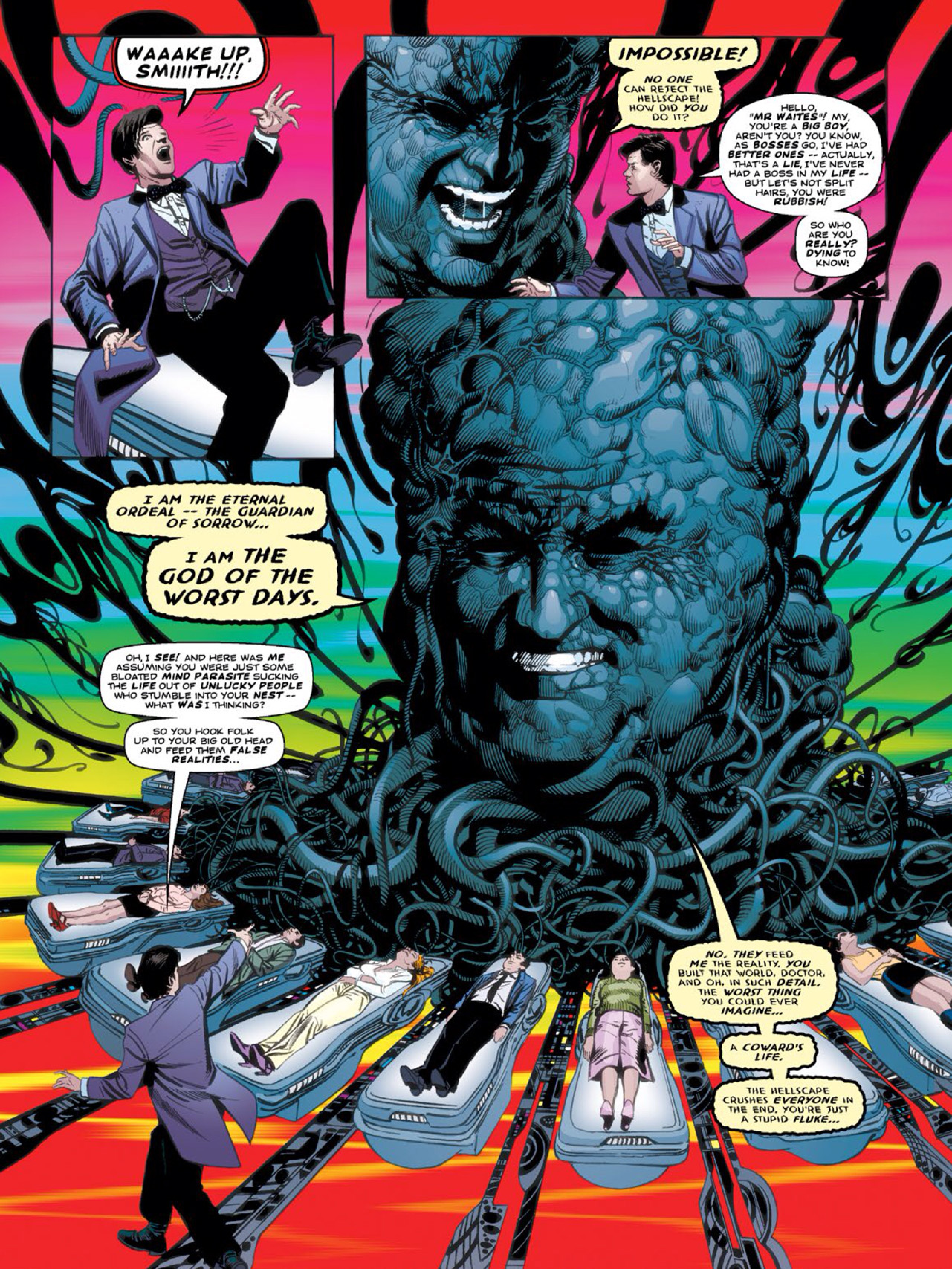

The next morning I'm moved to the Mediation Section.
It's worse than I thought. I have to face them all, I have to talk to them, I have to look into their dead eyes...
They're endless.
There's an old soldier. His army pension has been cancelled.
I tell him I'm sorry but I can't help him.
There's a Scottish boy. He's being sent to a work camp.
I say I'm sorry but that's above my authority.
There's a teenage girl who was caught spraying something on a school wall. She's going to a Correction Unit.
I tell her I'm sorry but that's out of my hands.
And on and on and on it goes.
I'm only here to do one thing: take away their last piece of hope.
I could be on their side of the desk so easily. In a heartbeat.
And then she shows up.
HELLO?
I DON'T KNOW IF I'M IN THE RIGHT PLACE... BUT I REALLY NEED SOME HELP.
I'VE BEEN WORKING AS A NANNY FOR THE LAST SIX MONTHS. THE FAMILY ARE... THE FAMILY WERE REALLY NICE. REALLY KIND.
BUT THE FATHER -- HE WAS DOWN THE PUB ONE NIGHT AND HE SAID SOME STUFF ABOUT THE GOVERNMENT...
AND SOMEONE MADE A COMPLAINT, AND HE -- HE GOT A DISLOYALTY STAMP...
HE LOST HIS JOB AND WASN'T ELIGIBLE FOR BENEFITS, SO THEY HAD TO LET ME GO.
I'VE BEEN TRYING TO FIND SOMETHING ELSE, I SWEAR I HAVE, BUT IT'S SO HARD -- EVERYWHERE I LOOK, THE QUEUES ARE ROUND THE BLOCK...
YOU DON'T HAVE ANY FAMILY OF YOUR OWN?
THERE WAS JUST ME AND MY MUM. SHE DIED LAST YEAR.
SHE WAS ALL I HAD.

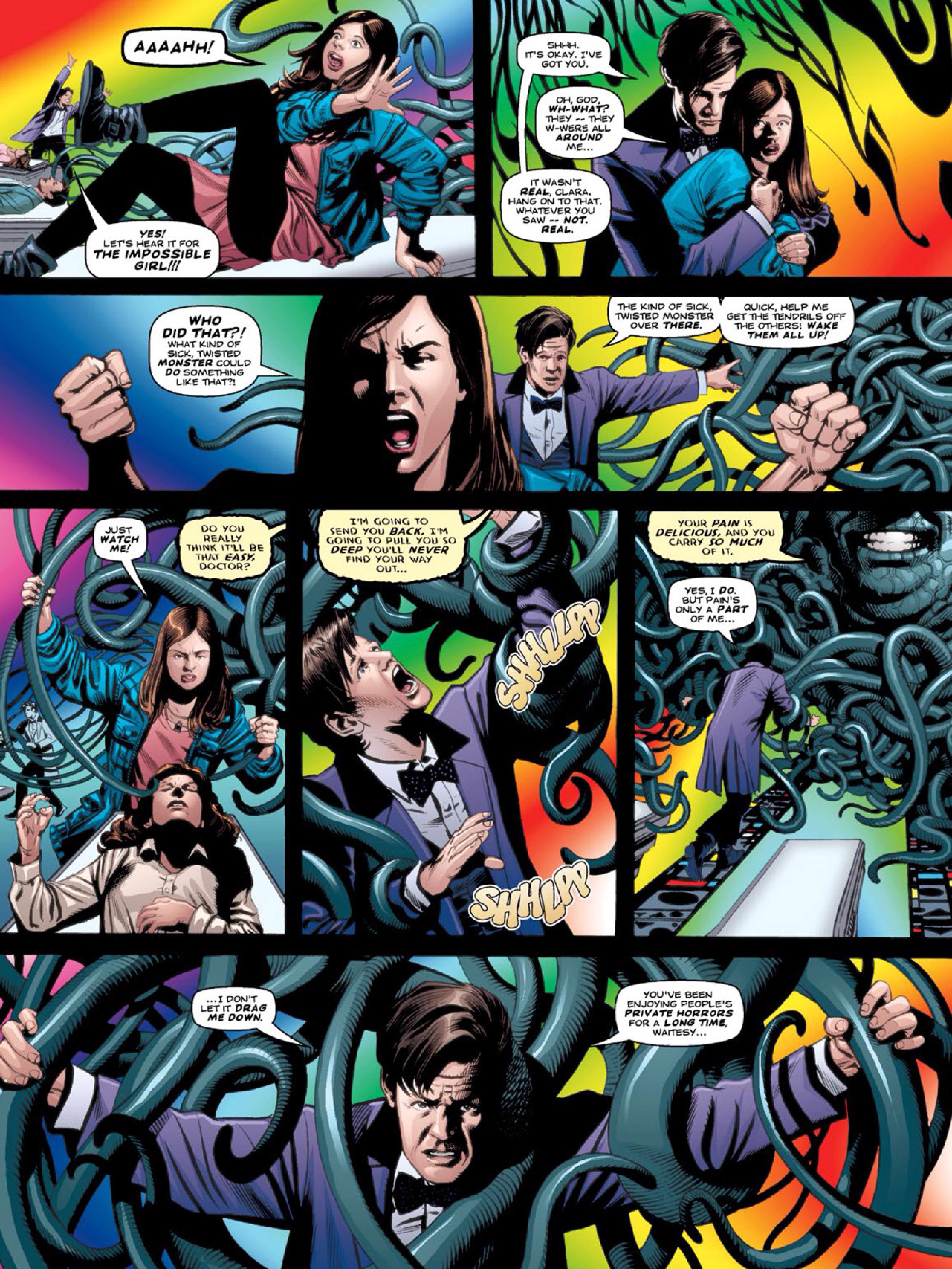

I'M SORRY, BUT THERE'S REALLY --
LISTEN! PLEASE LISTEN! I'VE ONLY GOT A BAG OF CLOTHES. THAT'S IT. MY WHOLE LIFE IS A BAG OF CLOTHES.
I SPENT THE LAST OF MY MONEY TODAY. I HAVEN'T EVEN GOT ANYWHERE TO SLEEP TONIGHT!
PLEASE HELP ME!
THERE'S... THERE'S REALLY...
I'M SORRY.
PRETTY LITTLE THING. NOT TO WORRY, JOHN...
THE PRETTY ONES ALWAYS FIND WORK IN THE END.
On Thursday morning I make a decision.
The lift is still broken. The clock is still five minutes slow.
MR WAITES, I'D LIKE TO GO BACK TO RECORDS, PLEASE. I'M SORRY, SIR, BUT MEDIATION ISN'T FOR ME.
RUBBISH, JOHN, IT'S EARLY DAYS! GIVE IT A FEW MONTHS AND WE'LL SEE THEN...
NO! PLEASE, MR WAITES, I -- I NEED TO STOP. I CAN'T DO IT!
WELL... YOU'RE PUTTING ME IN AN AWKWARD POSITION, JOHN. I CAN'T JUST MOVE PEOPLE AROUND WILLY-NILLY. LOOKS BAD, YOU KNOW.
PERHAPS IF YOU COULD DEMONSTRATE SOME ADDITIONAL VALUE TO THE DEPARTMENT?
IS THERE ANYTHING YOU COULD OFFER...?
HARRY...
HE SAYS HIS SISTER'S BOYFRIEND HAS A CAMERA.

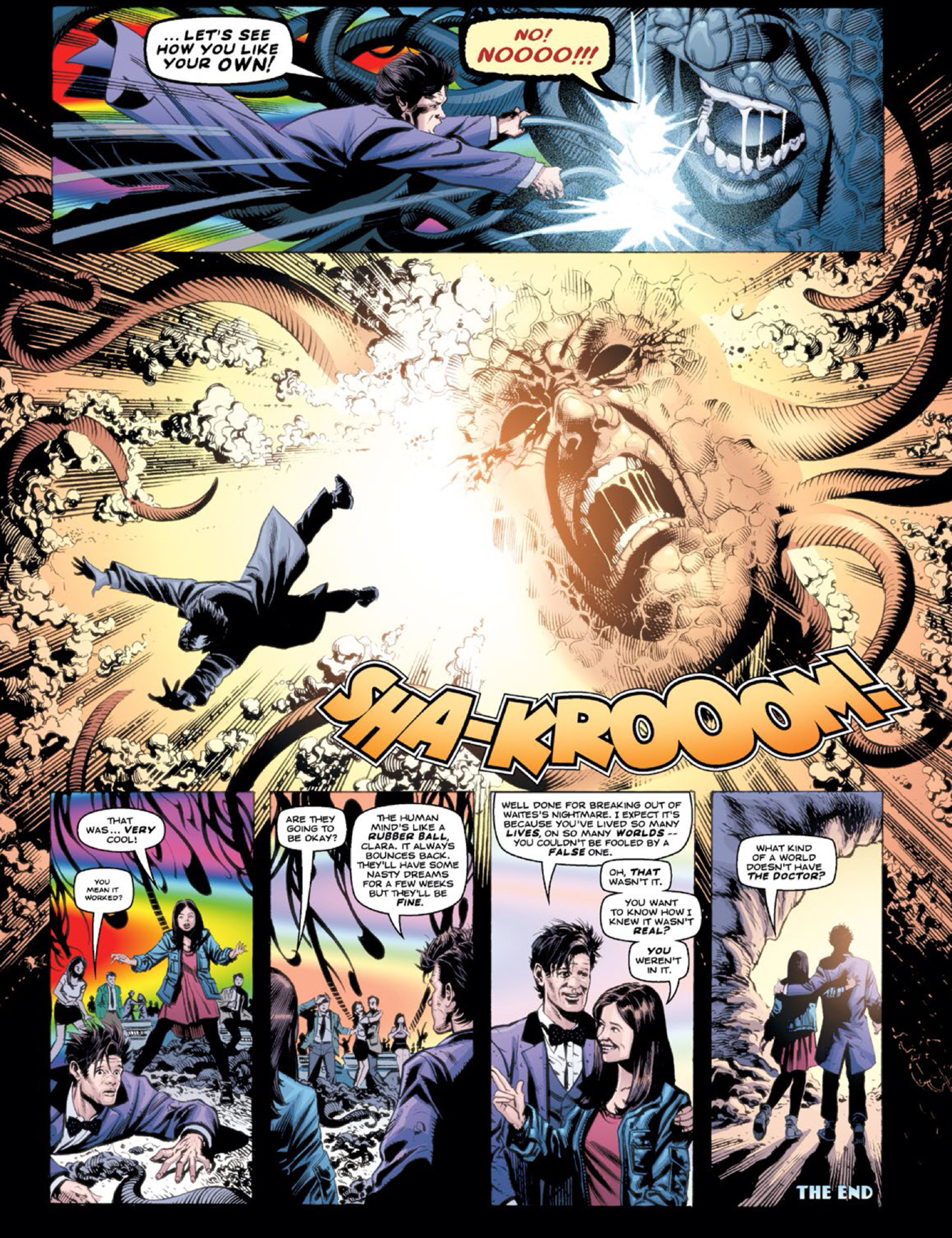

The Peace Officers arrive within the hour. Harry doesn't understand what's happening. He thinks it's all a mistake and makes a joke. They don't like that.
I keep my head down.
WELL DONE, JOHN. I'D SAY, "YOU'LL GO FAR," BUT YOU DON'T REALLY WANT TO, DO YOU?
YOU JUST WANT TO STAY HERE.
FOREVER.
And suddenly I'm trembling again.
But not with fear.
MR WAITES, THAT CLOCK IS FIVE MINUTES SLOW.
WHY HASN'T IT BEEN FIXED?
THE CLOCK IS FINE, JOHN. NO NEED TO WORRY ABOUT THAT.
BUT IT'S SLOW.
THE CLOCK IS ABSOLUTELY FINE, JOHN.
IT SHOULD BE FIXED.
NO, JOHN. IT'S FINE.
NO. IT ISN'T.


IT HAS TO BE FIXED!
SMITH!
STOP WHAT YOU'RE DOING! DO YOU HEAR ME?
GET BACK INSIDE! RIGHT NOW!
YOU'RE IN SERIOUS TROUBLE, SMITH, I MEAN IT!
Trouble? I'm never in trouble.
No, I'm always in trouble.
Which is it?
I could die out here. One slip and that's that.
Just an inch away from eternity.
SMITH! ARE YOU LISTENING TO ME?!
What an amazing thought.
OH, SHUT UP, MR WAITES. I'M JUST DOING MY JOB...
YOU SAID IT... ⇛HNNGH⇚... YOURSELF...
KRRNCCH
MY TIME-KEEPING... IS EXCELLENT!
HA-HA-HA-HA!


Oh.
SNAP
That's funny.
I've pictured this so many times. I've woken in the night, weeping with fear.
But now that it's finally arrived...
It doesn't seem so bad at all.


WAAAKE UP, SMIIIITH!!!
IMPOSSIBLE!
NO ONE CAN REJECT THE HELLSCAPE! HOW DID YOU DO IT?
HELLO, "MR WAITES"! MY, YOU'RE A BIG BOY, AREN'T YOU? YOU KNOW, AS BOSSES GO, I'VE HAD BETTER ONES -- ACTUALLY, THAT'S A LIE, I'VE NEVER HAD A BOSS IN MY LIFE -- BUT LET'S NOT SPLIT HAIRS, YOU WERE RUBBISH!
SO WHO ARE YOU REALLY? DYING TO KNOW!
I AM THE ETERNAL ORDEAL -- THE GUARDIAN OF SORROW...
I AM THE GOD OF THE WORST DAYS.
OH, I SEE! AND HERE WAS ME ASSUMING YOU WERE JUST SOME BLOATED MIND PARASITE SUCKING THE LIFE OUT OF UNLUCKY PEOPLE WHO STUMBLE INTO YOUR NEST -- WHAT WAS I THINKING?
SO YOU HOOK FOLK UP TO YOUR BIG OLD HEAD AND FEED THEM FALSE REALITIES...
NO, THEY FEED ME THE REALITY. YOU BUILT THAT WORLD, DOCTOR, AND OH, IN SUCH DETAIL. THE WORST THING YOU COULD EVER IMAGINE...
A COWARD'S LIFE.
THE HELLSCAPE CRUSHES EVERYONE IN THE END. YOU'RE JUST A STUPID FLUKE...


AAAAHH!
YES! LET'S HEAR IT FOR THE IMPOSSIBLE GIRL!!!
SHHH. IT'S OKAY. I'VE GOT YOU.
OH, GOD, WH-WHAT? THEY -- THEY W-WERE ALL AROUND ME...
IT WASN'T REAL, CLARA. HANG ON TO THAT. WHATEVER YOU SAW -- NOT. REAL.
WHO DID THAT?! WHAT KIND OF SICK, TWISTED MONSTER COULD DO SOMETHING LIKE THAT?!
THE KIND OF SICK, TWISTED MONSTER OVER THERE.
QUICK, HELP ME GET THE TENDRILS OFF THE OTHERS! WAKE THEM ALL UP!
JUST WATCH ME!
DO YOU REALLY THINK IT'LL BE THAT EASY, DOCTOR?
I'M GOING TO SEND YOU BACK. I'M GOING TO PULL YOU SO DEEP YOU'LL NEVER FIND YOUR WAY OUT...
SHHLPP
SHHLPP
YOUR PAIN IS DELICIOUS, AND YOU CARRY SO MUCH OF IT.
YES, I DO. BUT PAIN'S ONLY A PART OF ME...
...I DON'T LET IT DRAG ME DOWN.
YOU'VE BEEN ENJOYING PEOPLE'S PRIVATE HORRORS FOR A LONG TIME, WAITESY...


...LET'S SEE HOW YOU LIKE YOUR OWN!
NO! NOOOO!!!
SHA-KROOOOM!
THAT WAS... VERY COOL!
YOU MEAN IT WORKED?
ARE THEY GOING TO BE OKAY?
THE HUMAN MIND'S LIKE A RUBBER BALL, CLARA. IT ALWAYS BOUNCES BACK. THEY'LL HAVE SOME NASTY DREAMS FOR A FEW WEEKS BUT THEY'LL BE FINE.
WELL DONE FOR BREAKING OUT OF WAITES'S NIGHTMARE. I EXPECT IT'S BECAUSE YOU'VE LIVED SO MANY LIVES, ON SO MANY WORLDS -- YOU COULDN'T BE FOOLED BY A FALSE ONE.
OH, THAT WASN'T IT.
YOU WANT TO KNOW HOW I KNEW IT WASN'T REAL?
YOU WEREN'T IN IT.
WHAT KIND OF A WORLD DOESN'T HAVE THE DOCTOR?
THE END

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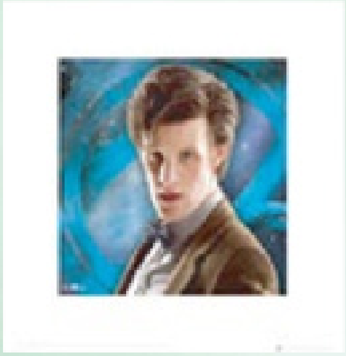

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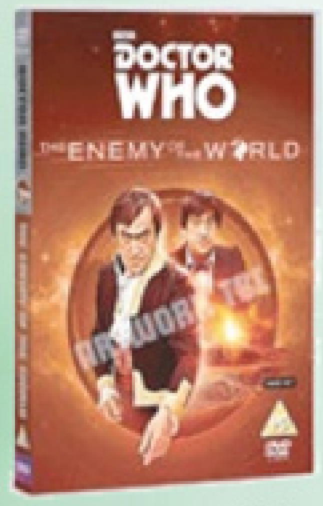

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THE TIME TEAM

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The continuing mission to watch all 799 episodes, in order from the start...

THIS ISSUE EPISODE 737 - LAST OF THE TIME LORDS

THE YEAR OF HELL!

The Time Team watches the 2007 finale, as Martha goes it alone to save the world from the Master...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

“What a chore!” grumbles Michael, as the Time Team regroup on Emma's comfy chairs to watch *Last of the Time Lords*. Michael, you might remember, is not particularly enjoying this epic tale of the Master conquering the Earth with an army of murderous floating spheres.

“Well, here goes,” says Emma, still buzzing from the thrilling cliffhanger ending of *The Sound of Drums*. “I can't wait to see how the Doctor gets out of this one.” The short answer is, he doesn't.

“ONE YEAR LATER? What?” splutters Michael. “It's just rude to ignore a cliffhanger like that!” As a bored-sounding Welsh lady informs passing space traffic that the Earth is knackered, we see a man waving a lamp on a deserted beach.

“It's Tom Ellis from *Miranda* and *Merlin*,” says Will. “Permission to come aboard?” he asks, cheekily, as a boat comes into view.

“Martha's managed to stay alive, so that's a plus,” says Emma, as she disembarks and wades to shore.

“Would've been quite a new turn for the series if a throwaway line mentioned that she'd been killed,” says Will.

“Oh, Martha's jacket has gone!” says Michael, briefly cheering up for the first time all day. “We're off to a better start now,” he adds.

“Combat gear – she's in serious mode,” says Emma.

Unfortunately, Michael's good mood doesn't last for very long at all, and he is soon banging his head on Emma's coffee table. “The Master on the Valiant dancing to the Scissor Sisters is just awful,” he says. “Awful. Awful. Awful. Can we watch *Fear Her* again?” Steady, Michael.

“Ha!” chuckles Emma. “I love this scene, it's so playful and nasty.” Michael scowls.

“He's almost running out of things to do, at the top of the pyramid and a bit bored,” says Will.

“Bored? The Master shouldn't be bored,” fumes Michael. “I don't like this story. Have I mentioned that yet?” Just a few times, yes.

The rotten old Master is keeping the Doctor in a tent, and the Jones family have been put to work as servants. And if you thought things would be better for Mrs Master, you'd be wrong.

“Lucy Saxon doesn't look well,” says Michael. “What *has* been going on?” he wonders.

“The Master may have control over everyone and everything, but he's still paranoid that the Doctor has something up his sleeve,” says Emma. “And he does! Marvellous. The Jones family hasn't been cowed just yet!” she cheers, as the Doctor gives a secret signal.

“The poor old Doctor's so passive,” says Will. “At least Jack's keeping his spirits up,” he adds, as the cheerful Captain greets Tish.

“Even though he's in chains, which in other circumstances I'm sure he'd be incredibly pleased about,” says Emma.

“Yay! A quarry!” says Michael. “I do love a quarry. And lots of rockets. The Master has clearly been busy.”

The Master's captives stage a brief and not entirely convincing uprising, and the Doctor gets his hands on his enemy's laser screwdriver. But its isomorphic controls won't let him actually do anything with it.

“So it's taken the Doctor, Jack and the Jones family an entire year to come up with this *Scooby Doo*-style escape plan?” asks Chris.

“Jack says ‘here we go again’ as he's shot. Perhaps they do this every week?” wonders Michael.

Back on the ground, Martha and her handsome new friend, Dr Tom Milligan, have gone to seek help with her quest.

“I like Professor Docherty,” says Michael. “Nice barmy scientist lady.”

They find barmy scientist lady giving an old TV set a good hiding while lamenting the demise of her favourite show. “*Countdown*!” shouts Will. “I was on it with one of the Desi!”

She eventually gets a picture, and Martha can only watch as the Master makes the already-doddery Doctor's body show every one of the 900 years he's lived. This tiny, wizened creature looks suspiciously like a famous *Lord of the Rings* character.

“*What is that supposed to be?*” rages Michael. “Oh, I really hate that CGI Dobby Doctor. Why? What?!” he asks.

“Hmm. Not sure about it either,” says Will. “Maybe one mad idea too far.”

Emma is a bit happier. “Aww, I like tiny ikkle Doctor!” she coos. “Someone give him his own YouTube channel, we can dress him in tiny suits.”

Lucy: “Doesn't look well.”

“I'm quite engaged by all this trapping the Toclafane business,” says Michael, as Martha, Tom and Professor Docherty try to discover the secret of the spheres. “Anything to stop us having to watch what's going on with the Master,” he adds.

“It does contrast nicely with the epic elements of the main thread,” agrees Emma.

“The inside of the Toclafane is horrible!” says Will. “So slimy and sinewy and grim. I don't like to criticise people's looks but you wouldn't want that served up with onions.”

Michael agrees. “Genuinely clever and scary. Didn't see that coming,” he admits.

“So the Doctor essentially caused it to happen,” says Chris. “This is all thanks to his kindness and compassion towards Professor Yana.” Oops!

The Doctor might now be a tiny CGI sprite, but at least he's been upgraded to slightly fancier digs – a parrot cage. As he languishes there, the Master tells him how he took his wife to see Utopia.

“There's a nice parallel with Lucy's first journey to the future and Rose's in *The End of the World*, I think,” says Michael.

“Although he's clearly barmy, the Master's logic is fairly sound,” adds Emma. “He's a Time Lord, why shouldn't he have the power to rewrite history?”

Meanwhile, Martha is explaining her own plan to Tom and Professor Docherty. “Multicoloured chemicals to kill a Time Lord?” says Will. “It's a bit *MacGyver*. Or *New Earth*.”

Emma is also puzzled. “Why's Martha telling them her secret plan to kill the Master?”

Martha has only three of the four chemicals she needs, so the quest is not yet over. “Slave quarters in Bexley. Ha! Russell's clearly been there,” chuckles Michael, as Martha and Tom leave Professor Docherty behind.

They sneak into a safe house under cover of darkness. “That slave has clearly had time to do his hair. That's nice for him,” says Michael.

“What is that supposed to be? Oh, I really hate that CGI Dobby Doctor. Why? What?!” – MICHAEL

“I don’t want to know what he uses for product though,” adds Will. They might not be safe for long, though.

“Boo! Nasty traitor Professor Docherty!” hisses Michael, as she grasses Martha up to the Master in an attempt to save her son’s life.

“As Martha describes the state of the Earth, I realise why I love Russell T Davies’ writing so much,” says Chris. “Her words paint such a vivid picture that we don’t even need to see it.”

Her stirring story is cut short when the Master finally comes to Earth and there’s a frantic scramble to hide her.

“I wonder if she managed to avoid capture all this time by lying under coats,” says Emma,

“Simm is revelling in the chance to play such a joyful psychopath, and it shows,” says Chris. “A proper boo-hiss villain. As this story goes on, I’m enjoying his performance a lot more,” he says.

Martha realises her only option is to give herself up, and the Master makes her hand over the chemicals before destroying them. Tom makes a desperate attempt to save her, only to find himself in the firing line.

“Poor, handsome Tom Milligan!” sobs Michael. “I really dislike the Master now. Probably killed Tom because he’s jealous of his good looks,” he concludes.

“You do have to wonder, why didn’t Tom just fire away instead of shouting?” says Chris. “What was he hoping to achieve? Besides dying and upsetting Michael.”

Back on the Valiant, the Master is having a good old gloat. “Even the Master’s comparing Martha unfavourably to Rose. Harsh,” says Will. “Who even told him about that? Surely the Doctor and Jack haven’t been gossiping over scones,” he adds.

“I wonder if he’s got tabs on Donna, too?” says Emma.

As the clock counts down to the Master’s rocket launch, Martha has the last laugh. “The stupid gun plot device was just a stupid gun plot device! Genius,” hoots Will.

“McGuffin gun! Far too neat to be true. Nice work,” says Michael.

Emma is less impressed with the real plan. “Unfortunately, I don’t buy into the idea of faith, love and hope as a solution, although using the psychic network makes it a bit more believable,” she says.

“Martha’s using the power of words, though,” says Will. “A callback to *The Shakespeare Code*, maybe? This has been a very thematically tight season, building ideas and elements of this story all the way through – far more than just Vote Saxon posters,” he adds.

As the magic words restore the Doctor, Michael is off again. “*What the actual hell is going on?*” he bellows.

“The de-ageing was a great effect but, er, is the Doctor flying?” says Will. “I guess there’s a logic to it but it feels a bit too much even at the end of a huge story like this.”

Emma agrees: “Yep, not loving the Doctor as Flying Space Jesus, but I do like that he forgives the Master,” she says.

“Sorry, Russell. I don’t forgive for that,” says Michael. “The face-off near the rockets between Simm and Tennant is actually quite good, though. More of this would really have helped this episode.”

Emma isn’t sure. “Too much would have been exhausting,” she says.

“Jack stops the Paradox machine by shooting it? Er, okay,” says a bewildered Michael. With the paradox broken, time starts rewinding and the rockets disappear. “Oh! Reset button! Dear oh dear,” tuts Michael.

“Kind of inevitable from the moment the whole Earth was enslaved, though,” says Will.

“That’s a bit of a lame ending for the Toclafane,” says Emma. “And the time reversal is all very *Superman*. I’d have preferred something a little less… spinny,” she adds.

“At least it’s kind of set up with the TARDIS and doesn’t just come out of the blue,” says Will.

There’s still the question of what to do with the Master – and Francine plans to take direct action by shooting him. “Poor Francine!” wails Michael. “Lovely performance from Adjoa Andoh. How ►

LIKE THAT? WATCH THIS!

The Doctor and the Master are old enemies – let’s look back to 1972…

MICHAEL SAYS: The Master may have finally got the Doctor behind bars in *Last of the Time Lords*; in *Frontier in Space* the Third Doctor spends much of his time locked up by opposing forces and then must face the indignity of being rescued from prison on the moon by his arch enemy, only to be locked up all over again on the Master’s spaceship!

Martha Jones is also following in the footsteps of every companion that’s had to stand up to the Master – *Frontier* is a great showcase for Katy Manning as Jo Grant resists his hypnotic device.

Using this hallucinogenic gadget, he’s trying to start a space war between Earth and Draconia. Not only that but he’s allied himself with the Daleks! Now *that’s* what I call a properly evil scheme!

"Not loving the Doctor as Flying Space Jesus, but I do like that he forgives the Master…" – EMMA

does a nice lady deal with this sort of thing? Much more than a re-tread of Jackie."

"For the first time ever, I actually support Francine," says Chris. "Shoot him!"

The Doctor is less bloodthirsty and convinces her to put the gun down. But what's the alternative? "The Doctor keeping the Master in the TARDIS?" says Michael, incredulous. "Ew. *Scream of the Shalka* already did that."

The decision is taken out of the Doctor's hands when Lucy Saxon gets hold of the discarded gun and shoots her husband. "Lucy must be under a spell," says Chris. "Look at how robotic she is when Jack takes the gun from her. Good girl. I think."

"Why could the Master not bring himself to destroy the world but now won't regenerate?" wonders Will. "Is he not as bad as he'd like to be?"

"I think it's because of that earlier confrontation," says Chris. "He realises that by defying the Doctor, he removes the one constant that kept the Doctor a step ahead. He knows that the Master wouldn't allow himself to die, so by breaking that one rule of his at this precise moment, he can finally triumph."

Michael is just glad that the whole thing is almost over: "I take my hat off to David Tennant for selling this very weak material. He's a star."

"Are Time Lords like Vikings then?" asks Emma. "A burning pyre to dispose of the Master seems a bit much."

"Easiest way to make sure he's definitely gone I suppose," shrugs Chris. "Yep, no way you can resurrect him this time, oh no sir!"

"Bit of a waste of Captain Jack in this episode – he's got a good repartee with Tennant," says Michael. But there's one more surprise to come from the Captain.

"Jack is the Face of Boe! Haha! Genius!" cackles Chris.

"*What*?" splutters Michael. "Where did that come from? How did he give birth to baby Boemina?"

"I'll explain later," says Will. "And Tom's not dead! Go on, Martha, you know you want to."

"The Doctor got the TARDIS back together very quickly," says Michael. "Or maybe it's weeks later? I liked Francine's half-smile for him."

Will nods. "The amount you can say with one look," he says.

"I love when the Doctor puts on his chatter defence," says Michael. "He knows Martha isn't coming," he adds.

"She chooses to leave the Doctor in order to look after her family," says Will. "Although her admission that it's about pining for the Doctor offsets it a little. But still, she chooses. There's a strong companion."

Jack, the Doctor and Martha, relieved that the Year of Hell is over.

"It's such a refreshing twist that gives her a destiny of her own, and stops her serving as a replacement for Rose," agrees Chris. "I am going to miss Martha Jones," he says, sadly.

Elsewhere, the Master's funeral pyre is still burning. But what's this? "Sinister lady hand! I knew the Master wouldn't give up like that," says Michael.

"I rather liked that," concludes Emma. "I enjoyed John Simm as the manic Master. It was great to see the struggle the Doctor had trying to reconcile this awful person with the fact that he's the only other living member his species."

"Well. That wasn't my favourite episode," says Michael, with perfect understatement. "Why diminish the Doctor so much? Simm was good against Tennant, but a bit too indulgent with the mad stuff. I enjoyed Martha, but Freema never really got beyond the promise of her first few episodes. Was that down to the writing?"

"I quite enjoyed this trilogy," says Chris.

"It might not have been perfect but that finale suited the season precisely," says Will, "tying up every thread and giving fitting endings to the Master and to Martha. The whole year has been very strong indeed. What's next?"

The sound of a ship's siren, that's what. But also, a knock at the door.

"*Titanic* in the TARDIS!" says Chris.

"Not quite yet," says a strangely familiar voice. "We've got a little something extra to deal with first."

Puzzled, The Time Team turn round to come face-to-face with… *The Time Team!*

"*What*?!" gasps Michael. **DWM**

AND YOU SAID…

BLAINE COUGHLAN, VIA EMAIL:
Captain Jack is hilariously philosophical about his whole horrendous experience as a tortured captive, comparing it to a package holiday. "Last time I book over the internet."

STEVEN TICKNER, VIA EMAIL:
From the Doctor's perspective, this his longest adventure ever – *Marco Polo* took place over several months, but here the story takes over a year!

MARTIN PAXMAN, VIA EMAIL:
The Master has always been evil, but we've never seen him being as sadistic as is here to the Doctor and his friends.

The Master: "sadistic."

PHIL BETHUNE, VIA EMAIL:
What are we to infer from the tiny, wizened Doctor? Does it mean that all Time Lords, once they hit a certain age, appear in this shrunken, doll-like form?

KIRSTY NOBLE, VIA EMAIL:
It's revealing that the Doctor seems to care so much about the Master. Is he really that desperate not to be the last of the Time Lords that he'd willingly take a mass-murdering psychopath aboard the TARDIS?

In issue 468, The Time Team will be getting into the festive spirit with *Voyage of the Damned*, and issue 469 they'll be stopping off at *Torchwood*, to see how Martha Jones is getting on when she visits Captain Jack and co in Cardiff. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 11.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR… 1,646

ONE OR MORE REGULARS RENDERED UNCONSCIOUS… 235

ONE OR MORE REGULARS INCARCERATED… 279

CHRIS
EMMA
MICHAEL
WILL
RICHARD
JAC
PETER
CLAY

EXTRA! EPISODE 737½ – TIME CRASH

CRASH COURSE!

Past meets present, as two Time Teams collide! What? What?! *What...?!?*

"So, you're my replacement are you?" says Clayton, standing nose-to-nose with Michael without nary a thought for the Blinovitch Limitation Effect.

"Erm, Clayton, you've known me for 12 years," says Michael.

"Oh, I know," laughs Clay, "but we couldn't have the first multi-Time Team story without a bit of banter, could we?"

Yes, the *original* Time Team – Clay, Peter, Jac and Richard – have been downloaded from the Matrix to watch *Time Crash*, the *Children in Need* mini-episode from 2007 written by one Steven Moffat. (Whatever happened to him, eh?)

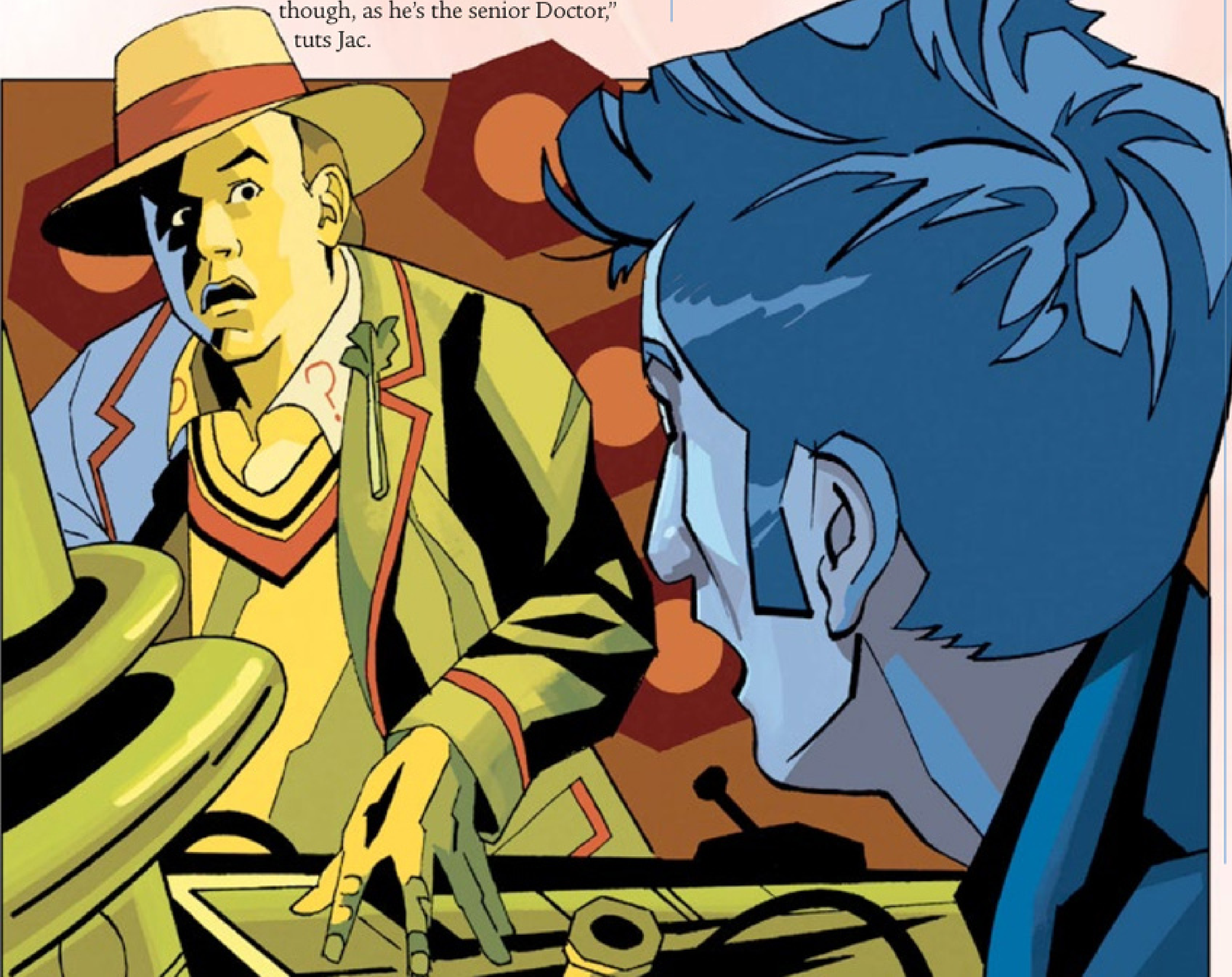
"What a brilliant idea to go back and have a mini-adventure inserted into something we've already seen happen," says Richard. "Sort of 'through the crack between now and now', as Benton would say."

"This must be the snuggest gap for a story to happen ever," says Michael. "Between *shots*, never mind between scenes."

"Smoothly done, slipping the Fifth Doctor into the scene without any drama," adds Emma. "Even with his back turned, there's no doubt who it is."

Peter is delighted to see Peter Davison's name in the credits. "Who else is getting a tingle?" he asks.

"They should have put Davison's name first, though, as he's the senior Doctor," tuts Jac.



"I wish we could have had a retro starfield opening for David Tennant," sighs Clayton. "You just know he would have *loved* that!"

Will is delighted by another familiar name in the credits: "Directed by Graeme Harper. Marvellous!"

Although our original team members look as youthful as ever they did, the Fifth Doctor has a few extra lines on his face.

"I like how Moffat at least tries to give some sort of explanation, even if it is a jokey one," says Richard.

"Davison's much tetchier than I remember," says Peter. "But just as breathless and excitable."

"I really don't think there's any need to call Adric a 'decorative vegetable'," says Richard. "I hope he was talking about the celery," says Chris.

"What's really brilliant is that the Fifth Doctor's dialogue and attitude – a few jokes aside – is exactly what it would be in a Fifth Doctor story," says Jac. "All the self-aware stuff is coming from the Tenth Doctor, while the Fifth behaves as though he's in *Four to Doomsday* or *Kinda*," she adds.

"I'm quite shocked that Davison's costume doesn't look too bad next to Tennant's dapper suit," says Clayton. "Peter Davison can seemingly carry off anything. He even came out of *Dimensions in Time* with his dignity intact. What a guy!"

"Zeiton crystals!" gasps Peter. "So many lovely little nods to the past."

Clayton agrees. "Davison's Doctor was always breathlessly panicking about implosions, pre-plosions and whatnot," he says. "And him gasping 'The Cloister Bell!' gave me goosebumps."

"No!" yells Will. "Multi-Doctor stories can't work if the later Doctors remember having them! And solving the problem using prior knowledge like that creates an effect without cause paradox!" The others look at him, sadly. "Sorry, sorry, Charity Special, I know..." he sighs.

"'Does he still have that rubbish beard?' What a cracking line that is!" says Richard. "Mind you, when Ainley was playing the Master, it *was* a rubbish stuck-on beard," he admits.

"Being pedantic, should the Doctor really be so flippant about the Master?" says Michael. "He's just been pretty cut up about his death."

Will is more forgiving. "Like a supernova meeting a black hole, the beard gag more than cancels out my paradox gripe," he says.

"Moffat's written the right balance of comedy and peril," says Emma, "so it's the perfect meeting – short, exhilarating, and without repercussion."

"That's a pretty downright perfect summation," says Clay. "You newfangled Time Teamers are all right, really."

"The Fifth Doctor was right – the Tenth Doctor is so obviously a fan of his," says Peter.

"And who wouldn't be touched by Tennant's lovely speech?" adds Michael.

"'All my love to long ago' is quite, quite beautiful," sniffs Clayton.

Emma is, as ever, a bit more sceptical. "The only problem is, if he remembers his future self having this heartfelt speech, could it ever be sincere? Would he have ever chosen the Converse without having pointed them out to himself?" she asks.

"I love you for this comment, Emma," laughs Jac. "Literal analysis of the minutiae of *Doctor Who* is what The Time Team's all about!"

Clayton frowns. "I thought it was mainly about tea and biscuits in our day. Saving each issue with a kettle and a string of Nice."

All too soon, it's time to say farewell to our old friend. "And there's the *Titanic*! All is well," declares Will, as the story resumes its proper course.

"I've never been a fan of multi-Doctor stories," admits Richard, "but this is wonderful. There's some genuine affection in Tennant's voice as he says his goodbyes and you get a real sense that he means every word, both as a character and as an actor."

Jac agrees. "Beautiful. Heartfelt and not at all mawkish. Makes me want to go back and rewatch all that Tegan and Nyssa and Cybermen and Mara and Time Lords stuff," she says.

"It's so nice to be reminded of the history behind a show that's all about time" adds Emma.

"Davison had more funny lines in five minutes than he was given in three whole years," says Chris. "And, as we know, he nails the funnies every time."

Michael has had a marvellous time. "How lovely to see two Doctors clashing again. Davison didn't get much of a chance in *The Five Doctors*," he says.

"And Peter Davison shows, 20 years on, why he was always so brilliant," beams Will.

"It was wonderful to have Davison back, if only for a few minutes," agrees Peter. "And it's good to see that *The Time Team* is in such safe hands."

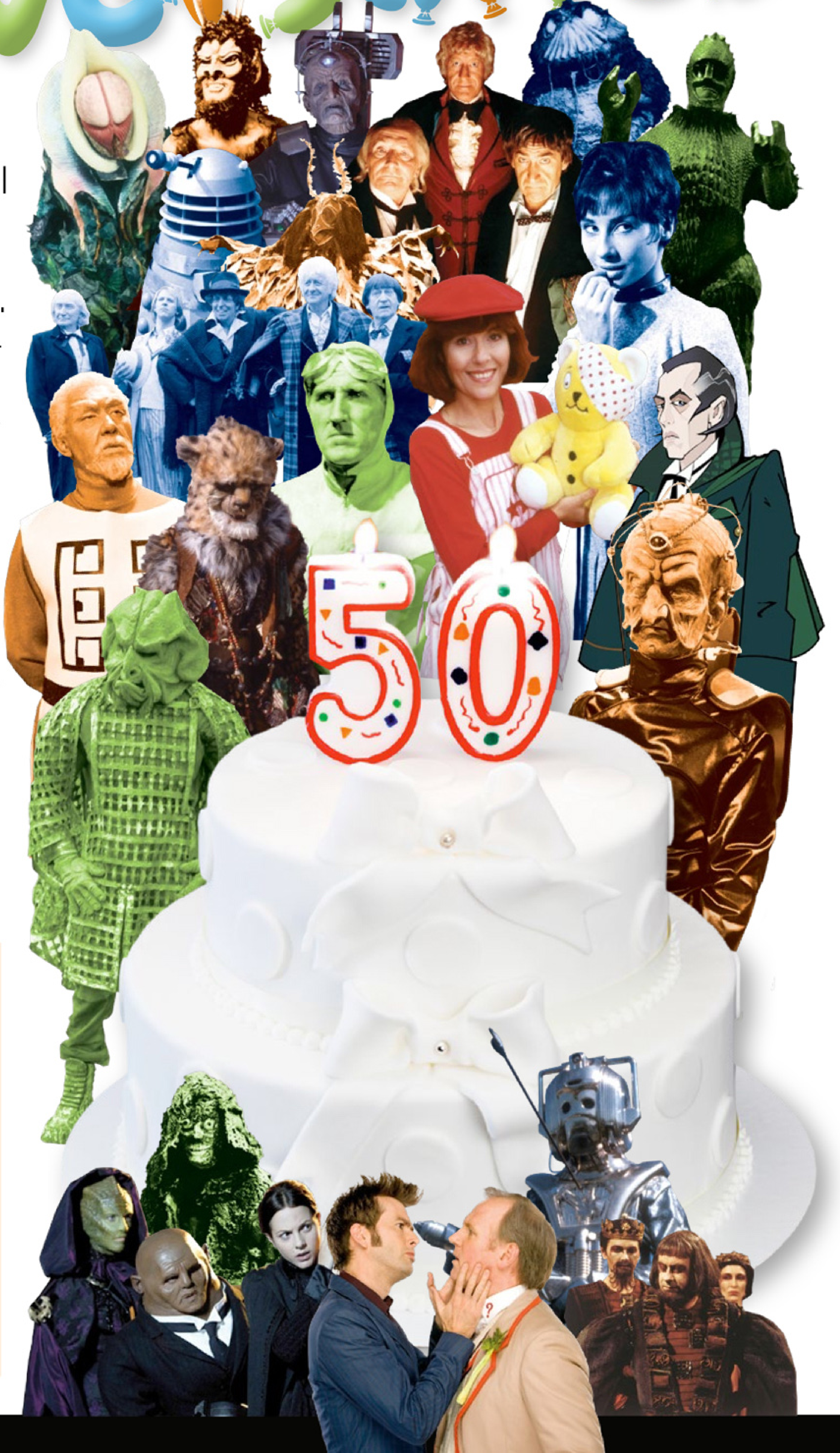
Clayton nods. "They've had the magazine redecorated. And actually I *do* like it!" he says. "So do we fade away now, back to **DWM** limbo with Tim Quinn and Dicky Howett, *UNIT Hotline* and Jackie Jenkins?"

"No chance!" says Will. "We'll never forget you lot. You were *our* Time Team." DWM

The Watcher's GUIDE TO... Anniversaries

Happy birthday, *Doctor Who*! And as is traditional on a landmark birthday, let's have a look back at when we were younger...

As happy chance would have it, 23 November 2013 falls on a Saturday. And so it comes to pass that *The Day of the Doctor* will be the sixth episode in the show's history to début on *Doctor Who*'s birthday. You know, of course, that *An Unearthly Child* was the first. But what were the other four? This question, and a great many more besides, are about to be answered as we leaf back through the pages of history to take an in-depth look at how *Doctor Who* has marked its milestones over the decades. Our timeline reveals which episodes were transmitted in the closest proximity to each year's anniversary; and every five years we'll stop to take a more detailed look. And so, off we go – back to the very beginning...



1963 23 November – *An Unearthly Child* (the first episode of *100,000 BC*)

1964 21 November – *World's End* (the first episode of *The Dalek Invasion of Earth*)

1965 20 November – *Day of Armageddon* (the second episode of *The Daleks' Master Plan*)

1966 26 November – *The Power of the Daleks* Episode 4

1967 25 November: *The Ice Warriors* Three

1968 The 5th Anniversary

Notching up five years is no mean feat for any drama series, but in 1968 *Doctor Who* was still a comparatively young show, and at this stage it wasn't in the least weighed down by its past. Throughout its first decade the series didn't expend much energy on the notion of a legacy or a history: as we'll be seeing a little later, it's not until the 1970s that you'll find a single instance of the show requiring viewers to remember specific characters or plot details any older than a year or two. So the fact that an episode happened to fall on the show's fifth anniversary – 23 November 1968 – meant nothing at all, beyond the fact that that's how the calendar happened to work out. The instalment in question was Episode Four of *The Invasion* – a smart enough slice of a well-regarded serial, culminating in a nice big Cyberman reveal – but there was no attendant celebration, and *Doctor Who* sailed quietly past the landmark of its fifth birthday without further ado.

1969
1970
1971
1972

1973 The 10th Anniversary

With *Doctor Who* now generally airing from January to June, the first half of the 1970s saw the November milestone come and go each year without ceremony. It was only as the show approached its tenth season that the production team began to consider the notion that anniversaries might be something to celebrate. From this new way of thinking sprang *Doctor Who*'s first full-blown anniversary serial, as William Hartnell and Patrick Troughton returned to join forces with the current incumbent, Jon Pertwee, in an adventure which generated substantial press coverage and helped to redefine the future direction of *Doctor Who*. Beginning its transmission on 30 December 1972 – a scant five weeks after the *ninth* anniversary – *The Three Doctors* won the show its highest ratings since *The Web Planet* and introduced some of the core mythology which has remained at the heart of *Doctor Who* ever since: we learn for the first time how the Doctor's people unravelled the secret of time travel courtesy of the stellar engineer Omega, who makes his first entrance here. So does our first ever Time Lord president, who polishes off the proceedings with a nod to the future as the exiled Doctor is rewarded with his freedom.

The Three Doctors wasn't the only birthday treat. Throughout the show's tenth season, *Doctor Who* displayed a new sense of investment in its own legacy: there were monster cameos in *Carnival of Monsters* and *Frontier in Space*, while *Planet of the Daleks* found the Doctor reminiscing about Ian, Susan and Barbara in an unprecedented display of long-term memory that the show had never seen before. Nowadays such 'continuity references' come as standard, but in 1973 they represented a significant game-changer. When the big day itself rolled around in November, the *Radio Times* released its Anniversary Special, a gorgeously illustrated 68-page magazine packed with interviews, photographs and background information on the series past and present. Just a few months later, in April 1974, the Blackpool and Longleat *Doctor Who* exhibitions opened their doors for the first time. The cumulative effect of all these developments was a fundamental change in the way that *Doctor Who* was perceived, and in the way it perceived itself: all of a sudden it was a programme that carried with it a sense of its own history.

1974
1975 22 November – *The Android Invasion* Part One
1976 20 November – *The Deadly Assassin* Part Four
1977 26 November – *The Sun Makers* Part One

A *Radio Times* photoshoot for ten years of *Doctor Who*.

Peter Davison at Longleat's '20 Years of a Time Lord' celebration in April 1983.

1978 The 15th Anniversary

Although small beer by comparison with the 1973 celebrations, *Doctor Who*'s fifteenth birthday didn't pass unnoticed. The achievement was publicised by the BBC and was widely acknowledged in the media during the autumn of 1978: in September the *Radio Times* welcomed newcomer Romana by hunting down and interviewing a line-up of past companions, while Tom Baker and Mary Tamm helped to mark the occasion with a number of personal appearances on shows like *Nationwide* and *Lucky Numbers* (fronted by Noel Edmonds, this forerunner of his subsequent Saturday evening vehicles was a kind of *Swap Shop* for grown-ups which ran during the Key to Time season).

Adding to the party atmosphere, a group called Mankind invaded the UK pop charts with their discoed-up version of the *Doctor Who* theme tune. Although there was no anniversary story as such, *The Stones of Blood*'s run took it up to 18 November and continuity announcers proudly proclaimed it the 100th *Doctor Who* adventure. Famously, the first episode of *Stones* came within a hair's breadth of featuring a TARDIS scene in which Romana presented the Doctor with a birthday cake: this unscripted embellishment was added in rehearsal, before being firmly vetoed by producer Graham Williams.

Airing on 25 November, Part One of *The Androids of Tara* fell closest to the anniversary itself. Cementing the sense of a landmark year, viewers were reminded a few weeks later that Part One of *The Armageddon Factor* was the show's 500th individual episode. Another milestone passed.

The Taran Wood Beast celebrates 15 years of *Doctor Who*.

1979 24 November – *Nightmare of Eden* Part One
1980 22 November – *State of Decay* Part One
1981 23 November – *The Three Doctors* Episode One (repeated on BBC2 as part of *The Five Faces of Doctor Who* season)
1982

1983 The 20th Anniversary

Ah, the big one. A giddy atmosphere of celebration suffused *Doctor Who* throughout 1983. First came the 20th season itself, trumpeted by the production team as featuring something from the past in every story: the Time Lords, Omega, the Mara, the Brigadier, the Black Guardian, the White Guardian, the Master. Not even the loss to industrial action of a planned Dalek finale (eventually staged the following year as *Resurrection of the Daleks*) could dampen the party mood. And then November's 90-minute Special *The Five Doctors* reunited a dizzying array of Doctors, companions and monsters to mark the anniversary in style. Uniquely, *The Five Doctors* received its première screening in the US, where it was aired on 23 November: in Britain we had to wait until the annual Children in Need charity telethon two days later.

And it didn't stop there: with the Corporation's burgeoning commercial arm BBC Enterprises keen to ride the wave, the *Doctor Who* jamboree was in full swing. Merchandise poured forth as never before: books, records, posters, T-shirts, novelty hats, Dalek Easter Eggs, china plates, TARDIS tents, *Doctor Who* frisbees, you name it. The *Radio Times* issued another celebratory magazine, brimming with tantalizing photos from the new season (*The Awakening*'s mini-Malus never looked scarier than in the hands of its creator Tony Harding). If there was one must-have item on every fan's Christmas list it was *Doctor Who: A Celebration*, a hefty hardback by Peter Haining which pored over the show's history in loving detail.

Meanwhile, cast and crew past and present popped up in TV spots galore from *Nationwide* and *Blue Peter* to *Saturday Superstore* and *Pebble Mill at One*. Topping it all, there were the conventions. Still in its infancy five years earlier, organized *Doctor Who* fandom was now up and running on both sides of the Atlantic, with fan events as far afield as Birmingham and Chicago. But nothing came close to matching the open-air extravaganza unleashed by BBC Enterprises over the Easter weekend. Attended by four Doctors, a galaxy of companions, and a swarming mass of humanity (estimates put the number of attendees at around 37,000), the fabled Longleat Celebration was equal parts *Doctor Who* heaven and sheer muddy hell. The event has been described as *Doctor Who*'s Woodstock, and just like Woodstock it has become the stuff of legend. The starry-eyed youngsters moving through those heaving crowds included future *Doctor Who* writers, actors, and – just look at that adorable photo above – magazine editors.

The Watcher's GUIDE TO... Anniversaries

1984

1985

1986 22 November – *The Trial of a Time Lord* Part Twelve

1987 23 November – *Dragonfire* Part One

1988 The 25th Anniversary

The late 1980s were a curious time for *Doctor Who*. With Sylvester McCoy at the helm of the TARDIS, viewers who had kept the faith were well aware that the show was feeling its way towards a fresh and vigorous new direction, but within the BBC's corridors of power *Doctor Who* was no longer regarded as flagship family viewing. So in some respects the 25th anniversary was a muted and melancholy affair, only grudgingly acknowledged by the Corporation's publicity machine – but within *Doctor Who* itself, the milestone was marked by a silver anniversary season which shone its beams back through the show's history and threw up some sparkly new reflections.

Touted as the official anniversary adventure was the appropriately named *Silver Nemesis*, a tale of Cybermen, witchcraft, Nazis, and a comet whose path through the heavens exerted a baleful influence on Earth every 25 years. While the BBC itself expressed little interest in marking the anniversary, *Silver Nemesis*' production was trailed by a US television crew from the New Jersey Network, and the resulting 60-minute documentary has become something of a camp classic for fans (all together now: "Let's make magic!"). Adding to the party spirit, the Timelords' stompalong classic *Doctorin' the Tardis* became the smash hit of the summer, topping the UK singles chart.

When BBC1's schedulers decreed a later-than-expected start date for the season, producer John Nathan-Turner opted to juggle the story order to ensure that the first episode of *Silver Nemesis* (like the first episode of *Dragonfire* a year earlier) was transmitted on 23 November. But now that *Silver Nemesis* is celebrating its own 25th birthday, it seems clearer than ever that 1988's real anniversary blockbuster was surely the season opener: set in 1963 and steeped in nostalgic *Doctor Who* lore, *Remembrance of the Daleks* finds the Doctor returning to Totter's Lane and Coal Hill School to deal with some unfinished business, and although the ensuing tale of warring factions vying for control of a super-weapon might feel absurdly similar to the plot of *Silver Nemesis*, few would disagree that it's delivered with considerably more panache. Whatever their relative merits, it's these two serials, more than any others, which set in motion a new cogwheel which is still turning today. Here, 25 years in, the whole 'question that must never be answered' thing – the whole 'Doctor Who?' thing – kicks off big time. Another milestone erected.

The Seventh Doctor, Ace and the Cybermen celebrate the silver jubilee.

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1989 22 November – *Survival* Part One

1990

1991

1992 20 November – *The Dæmons* Episode One (repeated on BBC2)

1993 The 30th Anniversary

Barely 12 months after *Silver Nemesis* had faded from our screens, the BBC cancelled *Doctor Who*. But for a programme that was officially dead, it steadfastly refused to lie down, and in a perverse twist of circumstance, the BBC ended up devoting considerably more attention, resources and prestige to *Doctor Who* in 1993 than it had seen fit to do five years earlier when the show was still on the air.

With no production office to govern the campaign, the results were a trifle haphazard: in a manner that would be unthinkable in today's sleek world of brand identities and coordinated marketing strategies, various BBC departments were simply left to their own devices. The result was a bafflingly bitty buffet of *Doctor Who* morsels, some tastier than others. First out of the trap was a series of BBC2 repeats, following a run of the newly colourised classic *The Dæmons* the previous year. From January to May 1993, viewers were treated to *Genesis of the Daleks*, *The Caves of Androzani*, *Revelation of the Daleks* and *Battlefield*. Next up, in August and September, came some all-new entertainment in the form of *The Paradise of Death*, a five-part radio adventure which reunited Jon Pertwee, Elisabeth Sladen and Nicholas Courtney with writer Barry Letts. Also on BBC radio in November was a documentary called *Doctor Who: 30 Years*, while BBC1 weighed in with the lavish 50-minute spectacular *30 Years in the TARDIS*. Meanwhile, through November and December, BBC1 ran a repeat of *Planet of the Daleks*, with each episode preceded by a five-minute mini-documentary covering such subjects as monsters, UNIT, *Doctor Who* memorabilia, and missing episodes.

Meanwhile, over at BBC Enterprises, plans had been announced over the summer for a brand new full-scale multi-Doctor adventure called *The Dark Dimension*. After four long years out in the cold, *Doctor Who* was back in production! Only it wasn't. Within days of being announced, *The Dark Dimension* was abruptly cancelled amid a whirlwind of budgetary wrangles, contractual misunderstandings and departmental politics. By all accounts it would probably have been a bit peculiar anyway – but not to worry, because instead we were treated to something absolutely stark staring bonkers. Arguably the single craziest thing ever to be perpetrated in the name of *Doctor Who*, the 1993 Children in Need charity Special *Dimensions in Time* parachuted a host of Doctors and companions onto the set of the BBC's flagship soap *EastEnders* to do battle with the Rani and Pat Butcher in a barking-mad timey-wimey escapade whose hallucinatory weirdness was further enhanced by the fact that it was shot in an exciting new camera-whirling 3D process which had recently become screamingly fashionable for pop videos, before falling from favour about two weeks later on account of its being prohibitively expensive and unbelievably stupid. Brandishing all of these mighty weapons, *Dimensions in Time* punched effortlessly through the wormhole of awfulness to emerge triumphantly bathed in a kitsch grandeur all its own. There's something both ghoulish and glorious in the thought that *Dimensions in Time* was seen by 14 million viewers – almost twice the number who saw *The Five Doctors*, and indeed far more than had seen any episode of *Doctor Who* during the 80s. Yes, the 30th anniversary was an odd one and no mistake.

Tom Baker helps celebrate the Doctor's 36th anniversary with BBC2's *Doctor Who Night* in 1999.

1994

1995

1996

1997

1998 The 35th Anniversary

By 1998 *Doctor Who*'s wilderness years were at their chilliest. The 1996 TV Movie was a fading memory, and the prospect of any further revival seemed impossibly remote. The only official acknowledgement of the show's 35th birthday was to be found on the brand new digital channel BBC Choice, which had been launched eight weeks earlier. Access to digital television was in its infancy in the UK, and only a meagre smattering of the population was able to tune in to BBC Choice, where it was treated to a five-day splurge of programming under the umbrella title *The Take on Doctor Who*: a selection of repeats of old episodes, *30 Years in the TARDIS*, and those 1993 mini-documentaries, interspersed with fresh interview snippets shot at the 1998 PanoptiCon event in Coventry.

As if to make up for this rather feeble anniversary commemoration, the following year found BBC2 rather more lavishly if somewhat randomly celebrating *Doctor Who*'s 36th birthday: on 13 November 1999 we had a dedicated *Doctor Who Night*, publicized by a *Radio Times* cover and featuring a new 40-minute documentary called *Adventures in Space and Time*, plus repeats of the TV Movie and an episode from the first Dalek story, and a selection of mini-features and comedy sketches. Three days later BBC2 began a repeat screening of *Spearhead from Space*, which was initially billed as the beginning of a complete run of Jon Pertwee stories, with Tom Baker to follow. In the event, this crackpot scheme got no further than the end of *Doctor Who and the Silurians* before the schedulers decided to fast-forward to yet another repeat of *Genesis of the Daleks* (its fifth terrestrial UK screening), after which the whole idea was quietly dropped. Well, it was fun while it lasted. This was also the year that Comic Relief mined the riches of the public's affection for *Doctor Who* with *The Curse of Fatal Death*, so one way or another 1999 atoned for the previous year's non-event.

1999 23 November – *Spearhead from Space* Episode 3 (repeated on BBC2)

2000

2001

2002

2003 The 40th Anniversary

This one surely gets the award for the strangest anniversary of all. By 2003, most fans had long since abandoned the hopeless dream that *Doctor Who* might one day be revived. It was over, and we knew it – and, funnily enough, everyone was kind of okay with that. The *Doctor Who* community trundled along: **DWM** hit the doormat every month, and in 2003 it produced a handsome, quiet, retrospective Anniversary Special. BBC Books continued releasing its novels, among them an anniversary marker-buoy called *Deadly Reunion*, written by Terrance Dicks and Barry Letts. Big Finish was enjoying great success with its popular audio adventures, and had recently stepped up its game with some experimental projects in association with the BBCi website, the latest of which was an impressively star-studded remake of the lost story *Shada*, featuring Paul McGann's Doctor and given a visual dimension courtesy of some online flash animation.

In *Shada*'s wake came a more ambitious attempt to launch a brand new Doctor on his travels: BBCi's fully animated adventure *Scream of the Shalka*, featuring the vocal talents of Richard E Grant as a nominal Ninth Doctor, was announced to the world in July 2003, and for a couple of months this exciting anniversary-slanted news ruled the roost. And then, in September, it was casually blown off its perch by a bombshell that nobody had seen coming. *Doctor Who* – proper, real, live-action, on-the-telly *Doctor Who* – was on its way back from the darkness. November's 40th anniversary PanoptiCon in London was a strange affair, packed with stars and buzzing with talk, but palpably stunned and disoriented. It's easy to forget now that for many fans, the feelings of elation when the news first broke were tempered by dark whispers of doubt and confusion: Russell T Who? What if this new show turned out to be no good? Worse still, what if it turned out to be brilliant, and everyone started liking it? Whatever would become of us then? Thankfully fandom got over that stage pretty quickly – and by the time *Scream of the Shalka* premièred on the internet later in November, it was pretty much drowned out by the roar of the approaching juggernaut. As if to cement the new sense of occasion, the *Radio Times* even marked the anniversary with a special multi-Doctor cover shoot.

Tom Baker gets a new look for the 40th anniversary...

2004

2005 18 November – *Born Again* aka *Pudsey Cutaway* (Children in Need mini-episode)

2006

2007 16 November – *Time Crash* (Children in Need mini-episode)

2008 The 45th Anniversary

What a difference five years make. By 2008, *Doctor Who* was four seasons into its revival, and comfortably established as the biggest hit on British television. Under such circumstances, the trifling matter of the 45th anniversary seemed a little surplus to requirements. No especial attention was drawn to this particular milestone – but it just so happened that 2008's season finale, *The Stolen Earth*/*Journey's End*, felt remarkably like a modern-day channelling of the spirit of those reunion classics *The Three Doctors* and *The Five Doctors*. Back came companions and monsters galore, building to a glorious team-up climax to match anything we'd witnessed in Rassilon's tomb or Omega's black hole. Not an official Anniversary Special, then – but there was something about it that felt instinctively right for *Doctor Who*'s 45th.

45-up!

2009

2010

2011

2012 16 November – *The Great Detective* (Children in Need mini-episode)

2013 The 50th Anniversary

And so, 50 years on, the big day approaches once again. Already this year we've seen *Doctor Who*'s big five-oh marked by a season of screenings at the BFI, a special Prom concert, an edition of Radio 4's *The Reunion*, a brand new series of short stories by tip-top authors courtesy of Penguin Books, a multi-Doctor special from Big Finish called *The Light at the End*, and some extra-special treats from the DVD range – with the biggest treat yet to come. And still we've hardly started. To mark this anniversary of anniversaries, the BBC has pushed the boat out as never before with a barrage of special programming. There's the hotly anticipated drama *An Adventure in Space and Time*. There's a Brian Cox science lecture, and a 60-minute *Culture Show* Special, and a clutch of radio shows including the 90-minute Radio 2 documentary *Who is the Doctor?* Over the anniversary weekend itself, London's ExCel plays host to a huge official *Doctor Who* convention. And then, of course, there's the most important thing of all: the 50th Anniversary Special itself. Saturday 23 November 2013 is, in more ways than one, *The Day of the Doctor*.

So here it is. Happy birthday. Everybody's having fun. Look to the future now – it's only just begun... **DWM**

The 50th anniversary takes us back to the very beginning...

PHONE
ST JOHN AMBULANCE

THE FACT OF FICTION

THE FIVE DOCTORS

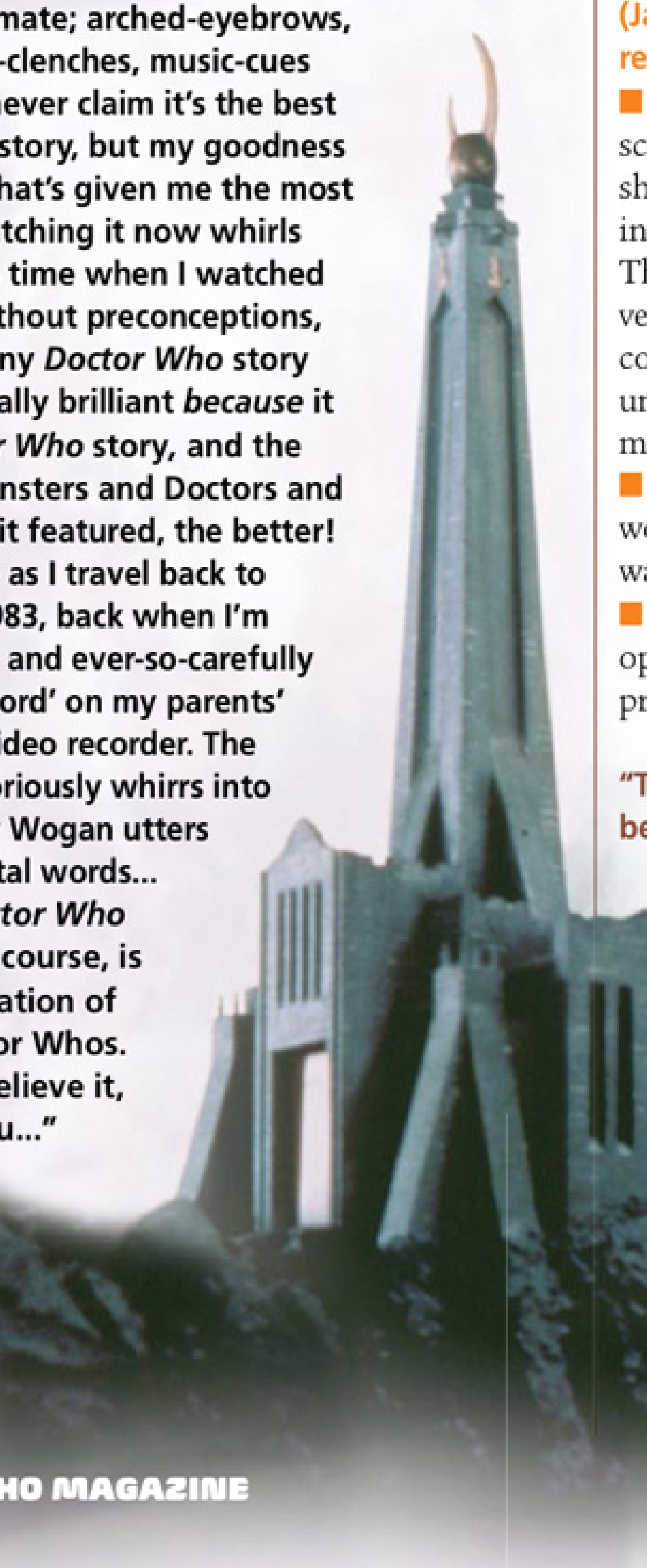
Five Doctors are drawn to the Death Zone on Gallifrey and forced to play the Game of Rassilon – but to to lose is to win, and he who wins shall lose...

FEATURE BY **JONATHAN MORRIS**

T*he Five Doctors* holds a special place in my heart, for one simple reason; it's the first *Doctor Who* story I videotaped. Which also means it's the story I've watched the most times. For 30 years it's always been there, an inexhaustible source of nostalgia and delight. I know the script off by heart (I once spent a drunken evening performing the entire thing with my flatmate; arched-eyebrows, dramatic fist-clenches, music-cues and all). I'd never claim it's the best *Doctor Who* story, but my goodness it's the one that's given me the most pleasure. Watching it now whirls me back to a time when I watched the show without preconceptions, back when any *Doctor Who* story was intrinsically brilliant *because* it was a *Doctor Who* story, and the more old monsters and Doctors and companions it featured, the better!

So join me as I travel back to November 1983, back when I'm ten years old and ever-so-carefully pressing 'Record' on my parents' brand new video recorder. The recorder laboriously whirrs into life and Terry Wogan utters those immortal words...

"Now *Doctor Who* this time, of course, is an amalgamation of *all five* Doctor Whos. You won't believe it, I promise you..."



THE FIVE DOCTORS

UK BROADCAST: 25 NOVEMBER 1983

■ The story opens with a sepia-tinted clip of William Hartnell from *Flashpoint*, the final episode of *The Dalek Invasion of Earth* (1964).

The Doctor (Peter Davison) has refurbished the TARDIS console but admits to Tegan (Janet Fielding) that he hasn't actually repaired anything.

■ For the Special Edition DVD release various scenes were re-ordered, the story opening with a shot of the Dark Tower and a series of shots of its interior, followed by a shot of Turlough sketching. This article, however, will be taking the broadcast version of the story as its basis and will not be covering all the differences/alterations in the untransmitted version (which reinstates a lot of the material cut during editing).

■ The Doctor thumping the console to make it work – a running gag during the Davison era – was unscripted.

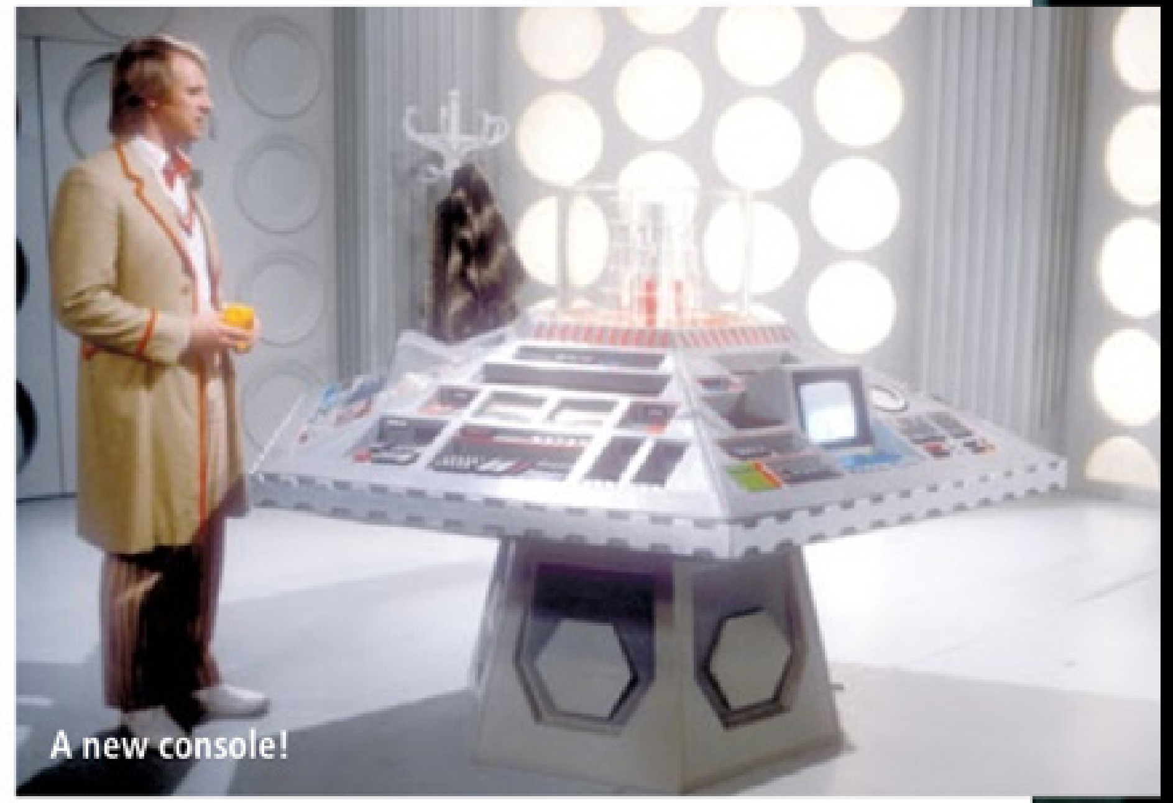
■ Terrance Dicks' novelisation (published in 1983) opens with a 'Player' in the game control room preparing to Time-Scoop the First Doctor.

"The thing about *The Five Doctors* I enjoyed best was discovering the Target novelisation in a bookshop two days before the programme was transmitted. Unprecedented! What a wonderful treat! I began reading it immediately, and didn't stop until I'd finished the last page."

PETER WARE (DWM assistant editor)

The Doctor and Tegan join Turlough (Mark Strickson) outside on the surface of the Eye of Orion.

■ The Eye being the given destination at the end of the previous story *The King's Demons* (1983). The Doctor considers making a return visit in *The Twin Dilemma* (1984) and *The Doctor's Wife* (2011). In *Timelash* (1985) Peri complains that she's "heard about that elusive place once too often."



A new console!

■ The rehearsal script (delivery 25 January 1983) describes the location as 'the ruins of an abbey... The atmosphere is very calm and reassuring, like a beautiful autumn afternoon... a purple haze hangs in the air'. Tegan asks the Doctor if he could build a machine that could create the same atmosphere. "Not all of us need an artificial environment to feel friendly," the Doctor answers.

In a sinister control room, a shadowy figure activates a control and an image of the First Doctor (Richard Hurndall) strolling through a garden appears on a monitor.

■ The rehearsal script specifies that the screen shows 'a white-haired old man in a frock coat – the Hartnell Doctor' (and refers to the First Doctor as such throughout, with the Second Doctor as the Troughton Doctor etc). As the operator scans the First Doctor's time-stream the script suggests 'in this way, we run all the Hartnell material we wish to incorporate.

■ This script has the First Doctor tending a rose bush, just as he was doing when he was taken out of time in *The Three Doctors* (1972-73). Given that he recalls the events of *The Three Doctors* in this story (he recognises the Third Doctor and asks after 'the little fellow') this scene occurs at a point in his chronology after *The Three Doctors*.

■ The First Doctor also recognises a Dalek, so this scene must be from a point after the first Dalek story (1963-64). There are two possible points during the First Doctor's travels when he is alone and within reach of a garden; during the middle ►

"A man is the sum of his memories, you know. A Time Lord even more so..."

ESSENTIAL INFO

■ In 1982, *Doctor Who* producer John Nathan-Turner and script editor Eric Saward approached Robert Holmes to write a 90-minute Special to be broadcast on the show's 20th anniversary. Holmes developed three storylines, the most promising being *The Six Doctors*, in which the Master and the Cybermen kidnap the Doctors in order to isolate the genetic key of a Time Lord and create Cyberlords.

■ After delivering a scene breakdown Holmes informed Saward that he didn't wish to continue with the story. So, with several key cast members already contracted to appear, Saward approached the show's former script editor, Terrance Dicks, as a replacement. Dicks suggested a story inspired by the image of the Doctors being used as pieces in a game.

■ As William Hartnell had passed away, Nathan-Turner cast Richard Hurndall in the role of the First Doctor. Hurndall was a contemporary of Hartnell's and had played a character in *Blake's 7* thought to resemble him.

■ Tom Baker was undecided about whether to return as the Fourth Doctor in the Special, expressing an interest but reluctant to be officially contracted. After a first draft of the script had been finished Baker decided not to participate but consented for clips from the unfinished story *Shada* to be used.

■ Although the intention had been for *The Five Doctors* to be broadcast on the show's anniversary, it was broadcast two days later as part of the BBC's *Children in Need* evening. (However, it was shown on 23 November on several PBS stations in the USA.) Nevertheless the story received a high level of publicity, being promoted on *Blue Peter, Saturday Superstore, Pebble Mill* and the front cover of the *Radio Times*.

■ The story achieved unspectacular ratings of 7.7 million but achieved the show's highest Appreciation Index figure of the twentieth century (76). In 2009 it came 38th in **DWM**'s *Mighty 200* poll.

◄ two parts of *The Massacre of St Bartholomew's Eve* (1966) where the Doctor is 'unavoidably delayed' and during the final part of *The War Machines* (1966) (most of the episode takes place on 16 July 1966, but the final scene occurs on 20 July).

■ The rehearsal script says the garden is 'very exotic, not of this world', while the novelisation suggests the Doctor is enjoying 'a time of peace, of semi-retirement' in anticipation of his first regeneration.

The First Doctor is plucked out of existence by a pulsating black obelisk. The Fifth Doctor feels a "twinge of cosmic angst." The unseen figure places a First Doctor figurine on a five-sided board.

■ In the rehearsal script, the Fifth Doctor scene comes after the figurine is placed on the board, described as 'a contoured relief map, rather like a war games table. It shows a circular area of terrain – the dead zone – divided into five segments'. The figurine is lifted from 'a large carved ivory box, the kind that might contain antique chessmen.'

At UNIT HQ, the Brigadier (Nicholas Courtney) tells his replacement Colonel Crichton (David Savile) how much he is looking forward to his reunion. They are interrupted by the Second Doctor (Patrick Troughton) bursting in past a sergeant (Ray Float).

■ This scene is different in the rehearsal script, as Terrance Dicks does not appear to have been appraised of the events of *Mawdryn Undead* (1983) which had been recorded but not screened. In the rehearsal script the Brigadier is retiring from UNIT, handing over his keys and musing that he has "Been with UNIT since it started." Crichton tells him he can always drop in, but the Brigadier refuses. "No. It's over. As of now you are the new Commanding Officer of UNIT, and I'm on retirement leave." Crichton then asks the Brigadier about his mysterious scientific advisor, "the Doctor." The Second Doctor enters, telling the Brigadier he's come "To wish you a happy retirement" after he read about it in next week's *Times*. The Brigadier wishes his successor good luck and leaves with the Doctor. Once they've gone, Crichton takes the opportunity to open the Doctor's file, only to find it is empty.

■ The part of the sergeant was offered to John Levene to reprise his role of Benton. Levene, however, was reluctant to appear as most of his lines would have been delivered off-screen and it was out of character for Benton not to recognise the Second Doctor. As a result, this section was rewritten to finish with Sergeant-Major Benton identifying "the strange little man" as the Doctor.

■ Levene still declined to appear but the rewrites remained in place as the scene was rewritten once more by script editor Eric Saward (revisions dated 17 February), changing the retirement function to a reunion to avoid a contradiction with *Mawdryn Undead*. As a result of these two rewrites, there is a continuity error in this scene, as it has Crichton talk about the Doctor, and hear the Brigadier greet the Doctor by name, only to then ask the sergeant who the "strange little man" was and answer "Who?" when the sergeant tells him (even though the sergeant didn't know who he was a few moments earlier!).

■ The Second Doctor's reaction to the Brigadier's office reprises a similar joke in *The Three Doctors*.

■ The opening part of this scene, a toast "to civilian life," was cut.

The Second Doctor doesn't approve of UNIT's redecorations.

'John Levene (Benton) was reluctant to take part as most of his lines would have been delivered off-screen...'

"My favourite moment is the return of Patrick Troughton's Doctor, barging his way into UNIT HQ, turning a soldier into a cloakroom attendant, warmly greeting the Brig, making a properly funny jab at his successor and indulging in timey-wimey fun ('Tomorrow's Times'). Terrance Dicks and Patrick Troughton, both having a blast!"

SCOTT GRAY (DWM comic strip writer)

The Second Doctor and the Brigadier are strolling through the gardens when a black obelisk descends and captures them.

■ In the rehearsal script the Doctor and the Brigadier become trapped in a 'cul-de-sac, blind alley or courtyard' and this scene is followed by the scene with their figurines being placed on the board.

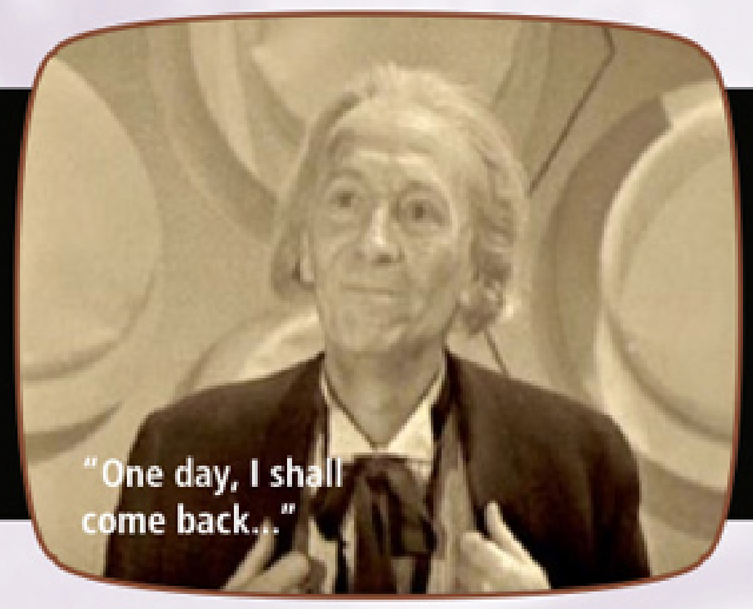
■ The Brigadier recalls meeting Yeti (from 1968's *The Web of Fear)* and Cybermen (1968's *The Invasion*) while the Second Doctor recalls meeting Omega. The Doctor's admission that he is bending the rules of time and the scene later on where he recalls the events of 1969's *The War Games* suggest that the Second Doctor must be – somehow – at a point in his life after *The War Games*, but *before* his regeneration, during a hypothetical 'Season 6B' where he goes on missions for the Time Lords. For more on this fascinating topic, see *The Fact of Fiction: The Two Doctors* in **DWM** 450.

■ The Second Doctor's reference to "the Terrible Zodin" was ad-libbed by Patrick Troughton; she would be mentioned again in 1985's *Attack of the Cybermen*, whilst the Doctor's description of creatures covered in hair that hop like kangaroos may refer to the same Zodin mentioned in *The Sarah Jane Adventures: The Mad Woman in the Attic* (2009).

The Fifth Doctor suffers another attack. "Great chunks of my past, detaching themselves like melting icebergs."

■ Indicating the removal of the Doctor's previous selves from his time-stream is adversely affecting his present existence (in a similar way to that seen in *The Name of the Doctor* (2013)). We learn later that his earlier incarnations now "no longer exist" which may explain why the Doctors don't remember the story from the perspective of their earlier incarnation(s); because they are *outside* their time-streams and will lose their memories of this story when returned to their time-streams.

■ The beginning of this scene was cut, losing the Doctor saying "It's fading. It's all fading."


"One day, I shall come back..."

Tegan was always leaving her knickers lying around.

The Brigadier reminisces about the Doctor...

... shortly before the man himself appears!

Great chunks of the Doctor's past start detaching themselves like melting icebergs...

The shadowy figure places Second Doctor and Brigadier figurines on the board.

The Third Doctor (Jon Pertwee) is driving in Bessie when he is scooped by the obelisk.

■ The Doctor's exclamation was "Good grief!" in the rehearsal script, which follows this scene with a brief scene of his figurine being added to the board.

■ Given that the Third Doctor later recognises Sarah Jane, this suggests the Third Doctor has been caught at some point during the 1974 season between *The Monster of Peladon* and *Planet of the Spiders*.

■ In *The Name of the Doctor* we discover that the Third Doctor drives past Clara Oswald.

The Fifth Doctor tells Tegan and Turlough to help him into the TARDIS.

■ The beginning of this scene was cut, losing Turlough's suggestion that the Doctor appears to be suffering a psychic attack.

■ The Doctor's line "a man is the sum of his memories" paraphrases William Faulkner in *The Sound and the Fury* (1929) – "A man is the sum of his misfortunes" – though the exact phrase occurs in an essay on Tennyson in *The Well Wrought Urn* (1947) by Cleanth Brooks.

Sarah Jane Smith (Elisabeth Sladen) is leaving to catch a bus when K9 (voiced by John Leeson) warns her of danger.

■ Sarah having acquired K9 (Mark III) in *K9 & Company: A Girl's Best Friend* (1981). Quite how he's aware "the Doctor is involved" is never made clear, though the "telepathic trace" K9 detects may be of a similar nature to the "psycho-spoor" he uses to locate the Doctor and Romana in *The Horns of Nimon* (1980); possibly the Time Scoop has retained traces of its victims? Alternatively, K9 Mark III may have been programmed by the Fifth (or later) Doctor with details of this adventure.

■ In the rehearsal script K9 appears in the hall behind Sarah as she leaves her flat and she closes the door on him, his warnings being delivered out of vision. The 'Beware of the dog' sign was an unscripted late addition.

The Fourth Doctor (Tom Baker) and Romana (Lalla Ward) are gliding through Cambridge on a punt when they are whisked away by an obelisk.

■ In a scene written by Douglas Adams, intended for the story *Shada* which was cancelled during production in 1979. The Doctor's list of Cambridge alumni and the confusion over May Week will be explained in a future *Fact of Fiction*. The sequence as it would've appeared in the completed story can be found on the *Legacy Collection* DVD released in 2013.

■ The rehearsal script doesn't include any dialogue and simply suggests the obelisk be superimposed over 'The Doctor and Romana floating happily downstream in a punt' before resuming on a shot of 'the empty punt floating along'.

"Favourite bits of *The Five Doctors*? The punt on the Thames scene with Tom and Lalla – not a word of it by me, lifted straight from *Shada* to cover Tom's defection – and the Raston Robot's massacre of the Cybermen. Response to a crisis in both cases!"

TERRANCE DICKS (*The Five Doctors* writer)

"The verdict to leave *Shada* unfinished had been a sad moment in *Doctor Who* history, as had Tom's decision not to participate actively in *The Five Doctors*. So the force-majeure inclusion of the Fourth Doctor by utilising never-before-seen material from *Shada* afforded both redress as well as offering a sneak-peek back at what would have been. And by 1983, 1979 already seemed a long time ago."

JEREMY BENTHAM (*Doctor Who Weekly* writer)

The Fifth Doctor sets the TARDIS in flight and collapses.

In the sinister control room, the figure discovers something amiss.

■ In the rehearsal script, this scene immediately follows the Fourth Doctor being Time-Scooped.

Waiting at a bus stop, Sarah Jane Smith finds herself catching a ride on a black obelisk.

■ Throwing her handbag into the road in surprise.

■ At this point Dicks' novelisation includes an additional scene with Susan Campbell (née Foreman) walking through the reconstructed streets of New London several years after the events of *The Dalek Invasion of Earth*. We learn that she has had three children with her husband David, before a black obelisk arrives and whisks her away.

Sarah's figurine is placed on the board beside the Third Doctor figurine.

In the TARDIS, the Fifth Doctor fades away, returning as the ship lands in a wilderness near a Dark Tower.

■ Unfortunately the editing makes it seem that Tegan reacts to the Doctor fading before he does so.

■ The rehearsal script describes the scene as 'A bleak and darkling plain, rimmed with jagged mountains. Through the mountains can be seen the Dark Tower, a sinister edifice in Time Lord Gothic.' The phrase 'darkling plain' comes from the poem *Dover Beach* by Matthew Arnold, published in 1867 which envisions the beach as an ancient battleground.

■ A literary inspiration for the story was the 1855 poem *Childe Roland to the Dark Tower Came* by Robert Browning; the poem narrates a soldier's solitary journey through a nightmarish wilderness, haunted by visions of dead comrades as he approaches a 'round squat turret' across a sparsely vegetated 'grey plain' into a mountainous region of 'ugly heights and heaps'.

"My favourite bit has to be the Horn of Rassilon. It occurs several times during the adventure, but has its climax before the final denouement. I took the horn blast of the *HMS Queen Mary* from a BBC effects disc, raised it in pitch, phased it with a copy of itself, then used a slight pitch bend to give that raw feel. It's great when a sound takes on a new character of its own, totally divorced from its ingredients. I recently played the sound again as part of the *Doctor Who* prom. Hearing that echoing round the Albert Hall was great. I even got to use an electronic wind instrument to trigger the sound, which raised a few smiles from other members of the orchestra."

PETER HOWELL (Incidental Music Composer)

The sinister figure adds Tegan, Turlough and Fifth Doctor figurines to the board.

In the TARDIS, Turlough observes that the instruments indicate they are "nowhere."

■ The final line of this scene, Tegan asking "And if he doesn't?" was cut.

President Borusa (Philip Latham) enters the Conference Room in the Capitol on Gallifrey where he, the Castellan (Paul Jericho) and ►

The Fourth Doctor and Romana drop into the story – briefly...

The First Doctor wonders where his granddaughter manages to get so much eye shadow in post-apocalyptic twenty-second century Earth.

◄ **Chancellor Flavia (Dinah Sheridan) greet the Master (Anthony Ainley), who they have summoned to rescue the Doctor.**

■ A brief scene of Borusa making his way through the Capitol was cut.

■ The President's offer of "Regeneration, a complete new life cycle" suggests that Time Lords have a way around the 12-regeneration limit established in *The Deadly Assassin* (1976); presumably the method by which this is achieved is not suitable for Borusa's purposes.

■ The Master does not seem to have been removed from his time-stream, though his later line about having come "a little unwillingly" suggests some compulsion was involved.

■ In writing the script, Dicks has clearly been provided with the script of *Arc of Infinity* (1983) – he was in the process of novelising it for Target books – and as such he has Borusa established as President, brings back the Castellan and, in the rehearsal script, the character of Chancellor Thalia. Due to two of the roles being re-cast, Thalia was replaced by Flavia and a line was added referring to Borusa's regeneration (replacing a line where Borusa says that he wants to make it clear he does not approve of the decision to enlist the Master).

"I love *The Five Doctors* like a childhood friend, so I don't want to take the mickey. That said, I do want to celebrate the first Council scene in all its glorious silliness. I love the way they blatantly sit around three sides of the table. I love the unfortunate creak just as Anthony Ainley bows. I love the way he says 'I may be sheeted?' And I love the way that Philip Latham appears to glance at Dinah Sheridan's hand before muttering something that sounds exactly like 'What a ridiculous claw.'"

NICHOLAS PEGG (Dalek operator)

The First Doctor finds himself in a maze of metal corridors. He meets Susan (Carole Ann Ford), and then a Dalek appears and pursues them.

■ Susan suggests they might be on Skaro, referring to the first Dalek story. In the rehearsal script, she calls the Doctor "Doctor" which is how the Dalek identifies him (though the Dalek could have been Time-Scooped from a point when the Daleks have a complete Info Stamp database of the Doctor's personae).

■ Carole Ann Ford insisted that Susan should always call the Doctor "Grandfather"; at the time the notion that the Doctor had offspring was a contentious issue given John Nathan-Turner's assertion that the TARDIS was not a venue for "hanky-panky." One theory was that Susan was unrelated to the Doctor and called him "grandfather" as a term of affection, a theory which formed the basis of the short story *Birth of a Renegade* by Eric Saward included in the *Radio Times 20th Anniversary Special* published shortly before *The Five Doctors* was shown. The story is intended to tie-in with/set-up *The Five Doctors*, acquainting readers with Rassilon and explaining that the Doctor left Gallifrey after finding himself on the wrong side of a student uprising, unaware that the seven-year-old Lady Larn (Rassilon's last descendant and the constitutional ruler of Gallifrey) was also inside the TARDIS, the Doctor raising her as his adopted granddaughter 'Susan'.

Borusa informs the Master that the Death Zone has been reactivated.

■ The Castellan refers to the Eye of Harmony, established in *The Deadly Assassin* as the nucleus of a black hole (though the Castellan in that story, Spandrell, believed it to be a myth).

■ It's a little odd that the High Council has sent two of its members to investigate the Death Zone rather than, say, some guards. This scene is also the first to use 'regenerations' as a synonym for 'incarnations'.

The Castellan tells the Master he can travel to the Death Zone using a power-boosted open-ended transmat beam.

'It's a little odd that the High Council has sent two of its members to investigate the Death Zone rather than some guards.'

In the TARDIS, the Fifth Doctor tells his companions he needs to send a signal.

■ This TARDIS scene conflates two scenes from the rehearsal script, the first ending after "Pulling the rest..." with the Doctor saying "I mustn't sleep. Don't let me sleep" and the second (which comes after the Brigadier-grabbed-arm scene) consisting of the Doctor trying to stand up and muttering "Signal... Must send signal."

"Charming spot, Doctor!"

The First Doctor and Susan lure the Dalek into a dead end where it is destroyed by its own reflected laser beam. Part of the wall is blasted open, revealing the Dark Tower in the distance.

■ In the rehearsal script there is no mention of the reveal of the Dalek mutant, and the end of the scene is quite different; Susan doesn't recognise the Dark Tower, and asks the Doctor where they are, what's going on and why they've been brought there. "A simple, but formidable list of questions, my dear, of which I can only answer the first," the Doctor replies. "We're on my home planet, Gallifrey, in an area known as the Death Zone. The answers to your other questions lie somewhere in that Tower."

"These days, if you jemmy open a Dalek, you'll find a tureen of despondent calamari. In 1983, what lay within was a much-discussed mystery – a mystery blown in show-stopping style by *The Five Doctors*. This Dalek, with its thrashing insect legs and gush of foul fluid, is revolting in the most primal way. And best of all is how the music drops away, leaving us with that desperate chitter and splatter until the thing falls silent."

GARY GILLATT (DWM writer)

"Unlike today, 30 years ago sneak peaks of what the real Dalek creature looked like were few and far between. As the lone Dalek in *The Five Doctors* blew apart, we got our first real glimpse of the writhing, gooey, tentacled mass in situ. Cue much excited talk in school the following Monday!"

RICHARD BIGNELL (DWM writer)

The Second Doctor and the Brigadier find themselves in the Death Zone. The Brigadier is grabbed by a Cyberman. The Doctor forces him free and they run.

■ The rehearsal script describes the Zone as 'an area of ruined, derelict, gutted buildings looming and sinister. A strange distorted Dali-esque city-scape shrouded in fog' and specifies that the arm that grabs the Brigadier is 'covered in dirt and grime and is unrecognisable as a Cyberman's.'

Sarah falls down an *extremely steep* incline but is rescued by the Third Doctor using Bessie.

■ This scene replaced a more ambitious sequence in the rehearsal script where Sarah finds herself in 'a strange surrealist street of half-wrecked buildings', one of which is a shop where 'Mannequins are strewn about, looking eerily like corpses.' Suddenly one of the mannequins sits bolt upright, reaching for her throat, and Sarah backs away – only to be encircled by more mannequins stalking menacingly towards her. The Third Doctor arrives in Bessie and Sarah jumps in as the Autons (the mannequins) 'stretch out their arms. Their hands drop back on hinges to reveal guns'. They open fire on Bessie, which zig-zags down the street before finding the way barred by a road-block. The Doctor and Sarah fight the Autons and have nearly cleared the way when an Auton trains its gun on the Doctor at point-blank range. 'Suddenly the Auton reels and falls. One by one the other Autons stiffen and fall.' Sarah observes that they're just dummies. "They are now," replies the Doctor. "Before they were Autons, plastic replicas of humanity, animated by the Nestene Consciousness. It seems to have been withdrawn..." This scene, of course, is a homage to 1970's *Spearhead from Space*.

■ In the script, Sarah tells the Doctor "You became all curls and teeth", rather than having her mime and having the Third Doctor infer what she means. The novelisation has Sarah using the phrase "Teeth and curls" to which the Third Doctor shudders, 'visibly appalled by the prospect.'

■ At this point a TARDIS scene was cut during editing, in which the Fifth Doctor attempts to send a recall signal only to collapse again.

The First Doctor and Susan walk through the Death Zone. Suddenly, Susan spots the TARDIS...

■ The rehearsal script describes the Death Zone as 'a nightmare landscape, a path between low cliffs, it is uneven, broken terrain, with drifting mists, stunted trees and sinister lurid vegetation' and ends this scene with a reveal of a Cyberman lurking nearby (which was filmed but cut as the costume had not been fitted properly).

The First Doctor and Susan enter the TARDIS. The First Doctor is initially appalled to discover it is full of "young people" but softens when he learns he is meeting his fifth incarnation.

■ It's not made obvious but the Fifth Doctor's recovery is due to making physical contact with his previous self – there's a yellow glow on his hand reminiscent of the regeneration energy seen in *The Parting of the Ways* (2005) and other stories.

■ In the rehearsal script the First Doctor introduces Susan as his "companion" and Susan volunteers to help Tegan prepare refreshments. The Fifth Doctor's explanation about his earlier self getting tetchy replaces him telling Tegan "It would be a great help if you'd humour him – us."

■ The final line of this scene, the First Doctor asking the Fifth "Now young fellow, tell me all about it," was cut during editing.

"I love the amazed, delighted, pained look Peter Davison gives Carole Ann Ford in lieu of any dialogue about him seeing his granddaughter for the first time in centuries. Very intelligent acting choice."

PAUL CORNELL (*Doctor Who* writer)

The Master is given a Seal of the High Council and a recall device and sent into the Death Zone.

■ The final line of the scene was cut, Borusa telling the others he wishes to wait alone.

The Second Doctor realises that they are in the Death Zone, where the Time Lords used to kidnap other beings in the days before Rassilon.

"My favourite part would have to be the Second Doctor and Brigadier bits in the Death Zone. I love the location filming, the flaring torches in the caves with the Yeti, the fact that they're clearly freezing, Troughton singing and the wonderful spooky gravity he brings to the line 'Not exactly, Brigadier, it's his tomb.' I suppose, somewhere wrapped up in that 16mm film is, for me, the magical essence of *Doctor Who*."

MARK GATISS (*Doctor Who* writer)

Elsewhere in the zone, the Master narrowly avoids being hit by lightning.

■ In the rehearsal script the scene with the Master in the Zone comes directly after the scene where he is transmatted. As it is, he has gained a cloak (the transmat is fitted with a cloaking device).

In the TARDIS, the First and Fifth Doctors argue about how to proceed.

■ In the rehearsal script, Susan answers Tegan's question by saying "The tower" to which the First Doctor adds "One of the most famous sights on Gallifrey."

"I love that the two Doctors, Tegan, Turlough and Susan have a futuristic tea party in the middle of all the danger. Doesn't matter what else is going on, there's always time for a snack. And even better for myself as a young viewer/fantasist, if I got a glass of Quosh Tropical and put a twisty straw in it, I could pretend I was there too."

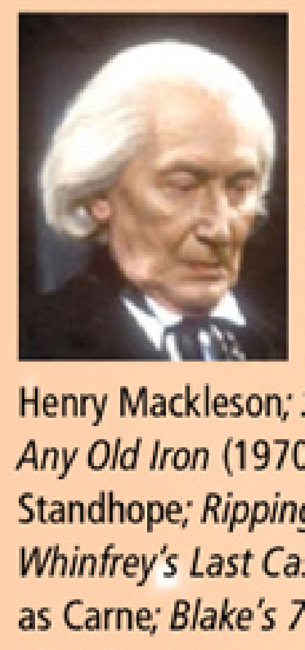
JAC RAYNER (DWM writer)

The Third Doctor and Sarah head for the Dark Tower.

■ In the rehearsal script the scene begins with the Doctor stopping Bessie to get his bearings. He then explains to Sarah about the games being ►

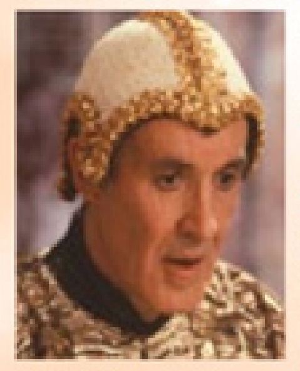
WHERE ELSE HAVE I SEEN...?

RICHARD HURNDALL



(1910-84) The Doctor
TV appearances include: *Spindoe* (1968) as Henry Mackleson; *Steptoe & Son: Any Old Iron* (1970) as Timothy Standhope; *Ripping Yarns: Whinfrey's Last Case* (1970) as Carne; *Blake's 7: Assassin* (1981) as Nebrox.
Film appearances include: *Zeppelin* (1971) as Blinker Hall; *The Prince and the Pauper* (1977) as Archbishop Cranmer.

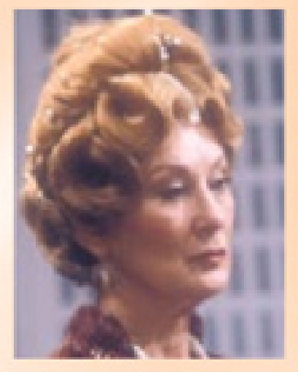
PHILIP LATHAM



(1929-) Borusa
TV appearances include: *The Andromeda Breakthrough* (1962) as Osborne's Assistant; *The Troubleshooters* (1965-72) as Willy; *The Pallisers* (1974) as Plantagenet; *Hammer House of Horror: Two Faces of Evil* (1980) as Hargreaves.
Film appearances include: *Dracula: Prince of Darkness* (1966) as Klove.

DINAH SHERIDAN

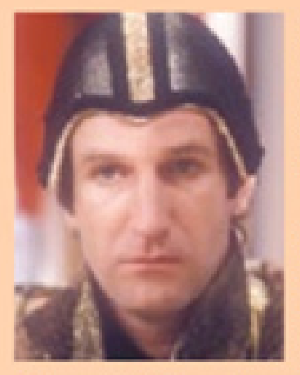
(1920-2012) Flavia
TV appearances include: *Hammer House of Horror: The Thirteenth Reunion* (1980) as Gwen; *Don't Wait Up* (1983-90) as



Angela Latimer; *Jonathan Creek: Miracle in Crooked Lane* (1999) as Kathleen Gilmore.
Film appearances include: *Genevieve* (1953) as Wendy McKim; *The Railway Children* (1970) as Mrs Waterbury; *The Mirror Crack'd* (1980) as Lady Amanda Ridgeley.

PAUL JERRICHO

(1948-) Castellan
Other *Doctor Who* appearances:



Arc of Infinity (1983) as Castellan.
TV appearances include: *Secret Army: Hymn to Freedom* (1977) as Horst Schmidt; *Grange Hill* (1981) as Mr Hicks; *Triangle* (1981-83) as Charles Woodhouse; *Look Around You* (2005) as Computer Jones.
Film appearances include: *Cry Freedom* (1987) as Sergeant Luow; *The Whistleblower* (2010) as Paul Sebastian.

K9's not invited on this Sarah Jane adventure...

Look out behind you!

The Time Lords call a meeting.

"Exterminate!"

THE ORIGINAL, YOU MIGHT SAY!

Unfortunately both the original story breakdown of *The Five Doctors* and the first draft appear to have been lost, so it's unclear how much it would have differed if Tom Baker had agreed to take part. In interviews Terrance Dicks has said that at one stage the 'final villain' would've been the Master, but as Eric Saward thought that was predictable it was changed to Borusa; it seems likely this decision was made before the first draft was written. Based on which actors had been approached or contracted at the time the first draft was delivered (20 December 1982), it appears that the Second Doctor was paired up with Jamie and the Brigadier, the Third Doctor with Jo Grant, and the Fourth Doctor with Sarah Jane Smith.

According to Dicks, the Fourth Doctor was originally the Doctor who stole the Master's transportation device and faced Borusa (appearing to join forces with him rather than fall under his control) and the Fifth Doctor entered the Dark Tower by the main gate with Tegan. It's not clear where Sarah would have gone during this; it seems likely the First Doctor remained in the TARDIS with Susan and Turlough, only joining the other Doctors when the TARDIS lands in the tomb (possibly avoiding the need for the actor playing the First Doctor to go on location). Which raises the possibility that some of Turlough's mordant observations may have originally been written for the First Doctor, that some of the lines spoken by the First Doctor in the tomb were written for the Fifth, and that the dialogue spoken by the Fifth Doctor in the Capitol was originally written for the Fourth.

◄ a place where "they scooped up alien species, set them down here and watched them fight." "Like the Roman Arena?" says Sarah. "That's horrible." After mentioning the Time Scoop, the Doctor adds, "Hence the Autons. And us. And anything else that might have been brought here."

The Master calls out to them. He presents the Seal of the High Council which the Third Doctor confiscates before driving off with Sarah.

■ The Third Doctor's exclamation of "Jehosophat" replaced the scripted "Good grief" (Jehosophat being an abbreviation of the minced oath "Jumping Jehosophat" which first appeared in *The Headless Horseman* by Mayne Reid (1866)).

■ As the Master mentions "your other selves" this is where the Third Doctor learns he is in a 'multi-Doctor' story.

"My favourite bit at the time was the Cybermen battling with the Raston Robot, specifically because a dying Cyberman stumbles about vomiting milk, of all things. I'm also rather attached to the bit when Anthony Ainley completely misreads the line, 'These thunderbolts are everywhere,' turning it into a sort of musing aside, when in actual fact it's meant to be him explaining that he's got nothing to do with them, because they're everywhere!"

NICHOLAS BRIGGS (Dalek voice actor)

The Fifth Doctor decides to head for the main entrance to the Dark Tower.

In the Death Zone, Bessie breaks down.

In the Conference Room, Borusa instructs a technician (Stephen Meredith) to stabilize the portion of the time vortex in which the Fourth Doctor is trapped.

■ The Fourth Doctor and Romana are represented by a distorted photo from a scene set in Professor Chronotis' study from later in *Shada*.

> 'The infamous line "No, not the Mind Probe!" was a late addition, not appearing in the rehearsal script.'

The Second Doctor wonders if Rassilon might still be alive and controlling the Death Zone.

■ It's interesting to compare the Second Doctor's version of Time Lord history, which emphasizes rumours, legends and (later) nursery rhymes, to the Third Doctor's official establishment account ("Old Rassilon put a stop to it...")

The Fifth Doctor, Susan and Tegan depart for the Tower, intent on switching off the force-field that's trapping the TARDIS.

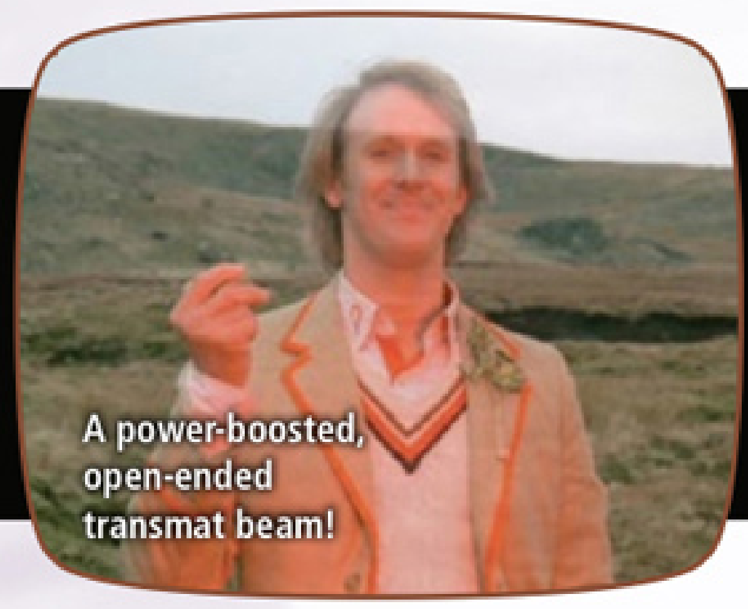
■ It's not clearly established that the TARDIS is caught in a force-field, an odd oversight corrected in the novelisation where the First Doctor observes that the scanner has "located the generator of the forcefield paralysing the TARDIS... not surprisingly, the generator is located in the Tower, very close to the Tomb itself."

■ The amusing business with the TARDIS door control was an unscripted addition.

The Third Doctor and Sarah climb a mountain path, followed by a patrol of Cybermen.

■ The Third Doctor's line about the Master bringing the Cybermen here was a late addition, not in the rehearsal script (although we don't know it yet, the Cybermen have been tracking the Master).

"Never mind all that, would you like a cocktail?"



A power-boosted, open-ended transmat beam!

The most perfect killing machine ever devised.

Better out than in!

The Master always dresses for the occasion!

Using the TARDIS instruments, the First Doctor detects two more Doctors. The Second Doctor and the Brigadier enter a tunnel below the Tower, guided by an old nursery rhyme.

■ The idea of a building being entered "Above, between, below" recurs as an in-joke in *The Age of Steel* (2006).

■ The torches are the first example of the 'lightning bolt' motif that appears throughout the Tower.

"I love the scene where Troughton's Doctor is singing his nursery rhyme and the Brigadier asks him if he's in pain. "Age has not mellowed you, Brigadier." Wonderful dialogue for this terrific double act. What a clever man Terrance Dicks is."

TOM SPILSBURY (DWM editor)

The Fifth Doctor, Susan and Tegan encounter the Master. He tells the Doctor he has been sent by the High Council. They are observed by a Cyber Scout (William Kenyon). "Ah!"

■ The Doctor's reference to Alice believing "three impossible things before breakfast" isn't quite accurate; in *Through the Looking Glass and What Alice Found There* (1871) by Lewis Carroll, Alice protests that she *can't* believe impossible things, and it's the White Queen who claims to have "believed as many as six impossible things before breakfast."

The Cyber Scout reports to the Cyber Leader (David Banks) that he has found the ones from the TARDIS. The Cyber Lieutenant (Mark Hardy) offers to destroy them.

■ Referring back to the (cut) moment where the Cyber Scout locates the TARDIS. In the novelisation the Cyber Scout also reports that a patrol has been despatched in pursuit of two aliens detected climbing the mountain.

Tegan spots the Cybermen approaching and warns the Doctor. She flees with Susan as the Master is stunned. As the Cybermen advance, the Doctor takes the Master's recall device and vanishes.

"Don't look down, Sarah."

■ The Fifth Doctor's lines "After you," "Zapped!" and "Sorry, must dash," were late additions. In the script, the action cuts away to a brief scene in the Conference Room as the Castellan activates the transmat beam (filmed but then cut).

"I love the bit when Peter Davison's surrounded by Cybermen and he gives that lovely, sunny Fifth Doctor smile, presses his transmat button, and simply disappears. Stylish, clever, funny, and it moves the entire plot on by leaps and bounds. Thinking about it this morning, I realised for the first time how many times I've nicked that scene. Trapped, button, zap, gone, it always works! But I think this first instance became a little template in my head, way back in 1983."

RUSSELL T DAVIES (*Doctor Who* writer)

As she makes her escape, Susan twists her ankle.

■ Susan twisting her ankle seems to be an in-joke as though it were a frequent trope, though it only previously occurred in *The Dalek Invasion of Earth*, which Terrance Dicks novelised in 1977.

The Fifth Doctor appears in the Conference Room, to the surprise of Borusa, Flavia and the Castellan.

■ Whilst transmatting, the Fifth Doctor has experienced an entire Big Finish audio adventure, *The Five Companions* – see box out.

The Master declares himself the Cybermen's loyal servant.

Back in the TARDIS, Tegan tends to Susan's ankle. The First Doctor decides he must go to the Tower. Tegan offers to accompany him.

■ The First Doctor's line "Oh, well, if you must" was a late addition. His final line of "Thank you, my dear" was cut.

The Fifth Doctor tells the High Council he suspects a Time Lord was responsible for bringing him to the Death Zone, and opens the Master's recall device to reveal a homing beacon. Borusa suspects the Castellan and tells the guard Commander (Stuart Blake) to search his quarters.

■ The Doctor mentions that even in the Time Lords' "most corrupt" period they never allowed the Cybermen to play the games; which ties in with *The Tenth Planet* (1966) in which the First Doctor is familiar with the Cybermen as historical figures. Although the Doctor names the Daleks as another race that would "play too well" this does not necessarily mean that the Daleks were known to the Time Lords at the time of the games, or that he should (therefore) have heard of them before facing them in the first Dalek story.

■ The novelisation adds the Doctor saying "Yet the Cybermen are in the zone – and a Dalek too, I gather."

■ In the rehearsal script the Commander is named as Maxil, returning from *Arc of Infinity*. As Colin Baker had yet to be cast in the role of the Sixth Doctor (not being approached until June 1983) the part was probably re-cast because he was busy touring with the play *Suddenly At Home*.

■ The final lines of this scene were re-jigged from the rehearsal script, which ends with the Castellan declaring the Doctor wants revenge and Borusa answering, "I think not, Castellan. Not this time." What the Doctor wants revenge for is not immediately apparent; possibly for being condemned to death in *Arc of Infinity*?

The Master offers to guide the Cybermen to the Tower.

■ The opening of this scene is very different in the rehearsal script, as the Cybermen are convinced they have been brought to the Death Zone by the Doctor.

■ The last line of this scene, the Cyber Leader telling the Master to guide them to the tower, was cut.

In the TARDIS, Susan and Turlough hear some Cybermen banging.

In the tunnels, the Second Doctor and the Brigadier hear the roar of something very big, very fierce, and probably very hungry.

■ The Brigadier protesting that he's "not built for this kind of thing anymore" was cut during editing.

The Third Doctor and Sarah halt as the Doctor spots a Raston Warrior Robot – the most perfect killing machine ever devised.

■ The robot is described in the rehearsal script as 'immensely tall and thin with a completely smooth, shining body surface in gleaming stainless-steel type metal. Its head is a completely blank metal egg, no eyes, nose or mouth. Its movements are lithe and graceful like those of a trained athlete.' The script doesn't include Sarah's line "Oh no, I remember", referring to her previous Cyber-encounter in 1975's *Revenge of the Cybermen*.

The Doctor tells Sarah to freeze, as the robot detects movement.

■ In the rehearsal script Sarah's scarf is pinned to the rockface by one of the robot's arrows, and it throws a razor-edged steel disc at the Doctor, severing a lock of his hair.

■ This scene was followed by a brief scene with Susan and Turlough which was cut during editing, Susan re-iterating that the TARDIS is trapped by the force-field. In the rehearsal script the scene opens with the TARDIS shaking and Turlough saying "I'm not sure how much more of this the TARDIS can take."

The First Doc and Tegan make their way to the Tower ("Kindly refrain from addressing me as Doc!")

■ The First Doctor's dislike of being called 'Doc' being another call-back to *The Dalek Invasion of Earth*, as well as *The Time Meddler* (1965).

In the Conference Room, the Castellan is presented with a casket discovered in his room that contains the Black Scrolls of Rassilon. Borusa decides the Castellan must face the Mind Probe. But no sooner has he been taken away than he is killed by the Commander for trying to escape.

■ The legendary line "No, not the Mind Probe!" was a late addition, not appearing in the rehearsal script (it is also not in the novelisation).

The Fifth Doctor wishes to return to the Death Zone to help his other selves but Borusa insists he stays in the Capitol.

The Second Doctor and the Brigadier escape from the creature by hiding in a cave. The Doctor frightens it by using a firework, revealing it to be a Yeti.

■ In the rehearsal script it is an unidentified creature with an 'enormous eye' and 'giant claw' which is repelled by the Doctor using ►

The Cybermen confront the deadly Raston Warrior Robot!

"As easy as pie?"

◄ an unfortunately-named Golden Fountain and Giant Thunderflash. The Doctor says that "It was a subterranean creature, used to darkness and silence. Fireworks produce bright lights and loud noises, so naturally –" whereupon it resumes its attack.

The Doctor and Brigadier are trapped by a rockfall, but discover a door leading into the Tower.

■ An unanswered question of the story is what is guiding the Yeti, if not the Great Intelligence? The Second Doctor surmises it was "left over from the Games" when, presumably, it was controlled by Rassilon. So could it be that Rassilon is *still* controlling it, and that rather than *hunting* the Doctor and the Brigadier it's been *guiding* them to the very cave that leads into the Tower? This would tie in with the Doctor's line that "Someone or something wants us to go inside". If Rassilon is directing the games to *help* the Doctor reach the Tower, that could also explain why the Master has so much more trouble with thunderbolts than the Doctor. It would also tie in with the earlier scene with the Autons, had it been included, in which the force which is controlling them elects *not* to kill the Doctor. Maybe Rassilon is even controlling the Raston Warrior Robot? Maybe he was even the one who created it?

■ The "After you" dialogue was an unscripted addition.

In the TARDIS, Susan is relieved when the Cybermen stop their terrible hammering.

The Third Doctor and Sarah are no less relieved when the Cybermen appear and are brutally slaughtered by the Raston Warrior robot, enabling them to escape with some arrows and wire coils.

■ This scene follows the script closely, except the script begins with the robot slicing off a Cyberman's head and ends with it using a sword blade to slice up the last remaining Cyberman.

"I love *Doctor Who* because it is life-affirming, witty, zestful, imaginative, intelligent, thought-provoking and has a cerebral, non-violent and intellectual lead character. My favourite bit of *The Five Doctors* is the massacre where loads of Cybermen get impaled, dismembered, and smashed to pieces by the Raston Robot – especially the bits where an amputated hand stiffens and the Cyber Leader is sick."

TOBY HADOKE (Comedian)

In the Capitol, the Fifth Doctor tells Flavia he doesn't think the Castellan was the traitor and goes to speak to the President.

The Third Doctor and Sarah reach a mountaintop overlooking the Dark Tower, while the First Doctor and Tegan enter by the main door.

■ In the rehearsal script the scene on the mountaintop immediately follows the Cyber-massacre, and is followed by the scene in the Capitol, then the Doctor and Sarah entering the Tower, and *then* the scene with the First Doctor and Tegan (with the Doctor pulling a bell rope to open the door).

"I love the utterly bizarre moment where Tegan and the First Doctor arrive at the Tower of Rassilon. They see a strange-looking plastic thing and Tegan excitedly proclaims "It's an entry coder!" as if that was a thing. I really hope somebody somewhere has written an audio that explains how she knows what an entry coder is."

JOSEPH LIDSTER (*Torchwood* & *SJA* writer)

> **'The idea of the Doctor throwing a line was devised on location as the kite prop was unconvincing.'**

Watched by the Master, the Third Doctor throws a line to a balcony at the top of the Tower and slides down it, followed by Sarah. They enter the Tower through a hatch.

■ As shot, this scene included a not-particularly-effective extra element as Sarah fails to hold off some approaching Cybermen by limply tossing a boulder at them.

■ In the rehearsal script the Third Doctor constructs a hang-gliding kite out of steel rods and a cloak (his own?) which he and Sarah use to reach the Tower; the idea of the Doctor throwing a line was devised on location as the kite prop was unconvincing (an idea of the Doctor building a bow to fire the line was also discarded). The dialogue with the Doctor helping Sarah onto the balcony was an unscripted late addition.

Susan and Turlough watch as the Cybermen prepare a bomb.

■ In the rehearsal script this scene features Tegan and Turlough; probably a typo, but possibly an indication of the content of an earlier draft? Susan's line "It's a bomb" appears to be a late addition to clarify what the big black object is.

The First Doctor and Tegan enter an anteroom containing a large red and white chessboard that they discover becomes a deathtrap if you attempt to cross. The Master appears, claiming to want to help, and advises them to hide.

■ The First Doctor fails to recognise the Master, suggesting that his new body (acquired in 1981's *The Keeper of Traken*) hampers the Time Lords' usual (if not infallible) ability to recognise each other; this may explain why his disguises prove so effective. The Master says that he studied with the Doctor, as established in *The Sea Devils* (1972).

■ Tegan complains about the First Doctor playing 'pitch and toss', a game where players compete to 'pitch' coins to land as close to a mark or wall as possible. The winner then gets to 'toss' the coins, and keeps those that land heads-up.

The Cybermen fail to find the safe path.

Phantoms from the past...

The Doctor resists Zoe's bubblewrap!

A musical key?

The First Doctor and Tegan hide as the Cyber Leader and his patrol enter. They watch as the Master crosses the board. The Cybermen attempt to cross and are electrocuted, save for the Cyber Leader who is shot by the Master. The Master then boasts that the solution to the board is "as easy as pie" before bounding away. The Doctor realises the answer is based on the value of pi.

■ The Master's line about sheep being driven across minefields refers to a tactic used by the German Fourteenth Army led by General Eberhard von Makensen against British forces in the Battle of Anzio in early February 1944.

■ Exactly how pi relates to crossing the board isn't made clear, particularly as both the Master and the First Doctor cross it by simply walking in a straight line. As pi is an irrational number it contains an infinite number of non-repeating digits, so presumably any sequence of numbers can be correct (assuming the squares correspond to digits of pi). So maybe all that is required, to be able to cross, is the *belief* that you know the solution? A test of faith to keep out monsters and automata?

■ The novelisation has the First Doctor reason that "A hundred squares, ten by ten... So, using the first hundred terms of pi as *co-ordinates*..." but then implies that it only applies to the second half of the board. In the rehearsal script the scene ends with the First Doctor deducing "The first sequence would run third square first row, fourth square, first row" before directing Tegan to "Tread exactly where I do" (suggesting that the Master was lying when he said the safe path changes with every journey). Maybe the best assumption is that the solution to the chessboard is just too difficult for a human to understand? As to how the Master worked it out, that's another matter altogether...

The Fifth Doctor discovers the Conference Room to be empty. The guard (John Tallents) states that he was sure Borusa was in there.

■ The rehearsal script describes the portrait examined by the Doctor as 'a murky old painting showing a cowled figure, his face in shadow (Rassilon, perhaps)'.

In the Tower, the Third Doctor faces illusions of Mike Yates (Richard Franklin) and Liz Shaw (Caroline John).

■ This scene is a little confusing, as the illusions appear to be *helping* the Doctor find the Tomb rather than deterring him, but the implication is that they are leading him into a trap (which is why the Third Doctor then leads Sarah down a different passage). The fact that 'Liz Shaw' is aware that there are five Doctors implies that Rassilon is awake and directing the illusions.

■ The novelisation clarifies things, as the phantoms have 'skins white and waxen, eyes burning fanatically' and stalk towards the Doctor, 'hands outstretched like claws.' The script says that Liz and Mike should have very white skin and a 'certain redness' around the eyes, but this seems to have been overlooked.

■ This scene was a late addition by Eric Saward, dated 24 February, replacing a scene where the Third Doctor leaves Sarah alone, only for her to be attacked by a phantom Third Doctor with 'his hands around her throat.' The real Third Doctor returns, causing the phantom to fade, and he explains that it was a "phantom from the mind of Rassilon... Real enough to kill you."

■ Having left her awful raincoat in Bessie, Sarah leaves her jacket on the stairs.

OR MAYBE IT'S OUR FUTURE?

Being such a pivotal *Doctor Who* story, *The Five Doctors* has proved particularly influential in spin-off media, most significantly in the works of Terrance Dicks. In his 1994 novel *Blood Harvest* the Doctor is reunited with Flavia, who is now President, and a repentant Borusa is freed from the tomb by Rassilon. He is released a second time in Dicks' 1997 novel *The Eight Doctors*, which also sees the Eighth Doctor returning to the tomb and the Fifth Doctor facing a Raston Warrior Robot sent to kill him using the Time Scoop. Another Raston Warrior Robot is Time-Scooped from the Death Zone to kill him in 2005's *World Game*. However, for Dicks' first continuity reference to *The Five Doctors*, you should read the novelisation of *The Time Monster* (1985) which mentions 'the legendary Timescoop of the Time Lords, forbidden by Rassilon in the Dark Time'.

Beyond the books of Terrance Dicks, the novel *Goth Opera* (1994) by Paul Cornell features a return of the Time Scoop control room while the 1994 short story *Roses* by Robert Mammone (**DWM** 214) expands the scene with the First Doctor in the garden. In Paul Magrs' novel *The Scarlet Empress* (1998) we learn that Iris Wildthyme once had a similar adventure in the Death Zone with six of her other incarnations facing Ice Warriors, Ogrons, Sea Devils, Zarbi, Mechanoids, Quarks and Morbius. As noted elsewhere, Rassilon was resurrected for *The End of Time* on television, while on audio, he was played by Don Warrington in various stories, most notably *Zagreus* (2003) by Gary Russell and Alan Barnes, which also featured a return to the Death Zone, flashbacks to the Dark Tower in the time of Rassilon and a scene with the giant chessboard. More recently, 2011's audio adventure *The Five Companions* by Eddie Robson finds the Doctor's companions Ian, Steven, Sara, Polly and Nyssa in a pocket dimension having been dragged off course *en route* to the Death Zone. They face Sontarans, Daleks and a Tyrannosaurus Rex before being returned home by the Fifth Doctor – as far as he's concerned, this whole story takes place between transmatting from the Death Zone and appearing in the Conference Room.

DOCTOR WHO
THE EIGHT DOCTORS
DOCTOR WHO
ZAGREUS

The First Doctor and Tegan continue into the tomb, unaware they are being followed by the Master (making his way down a musical staircase). The Second Doctor and the Brigadier face illusions of Jamie (Frazer Hines) and Zoe (Wendy Padbury).

■ This scene was another late addition by Saward, and was originally intended to include Zoe and Victoria. In that version, Victoria speaks the lines "The Brigadier is right" and "Brigadier," which makes the Doctor realise she is not real because when she met Lethbridge-Stewart in *The Web of Fear* he was just a Colonel ("It's a matter of rank, Brigadier!").

■ As it stands, the Doctor's explanation that Jamie and Zoe shouldn't remember the Brigadier because the Time Lords erased their memories of their time travels still makes sense, save for the Doctor's line "How do you know who *we* are?" which misleadingly suggests they shouldn't recognise the Doctor either, when they would still remember meeting him in *The Highlanders* (1966-67) and *The Wheel in Space* (1968). The fact that the Second Doctor knows about the memory erasure indicates that, for him, this is – confusingly – taking place after *The War Games*.

"The scene where the Second Doctor confronts the phantoms of Jamie and Zoe is extraordinary: in a trice he's commanding, angered that his love for old friends has been used as a weapon against him. The heartbreaking bit is the calm after the storm, the way he mumbles how very sad it is once they're banished. That sudden vulnerability transforms what ought to have been a weirdly undramatic bit of continuity into something gorgeous."

ROBERT SHEARMAN (*Doctor Who* writer)

The Second Doctor and Brigadier continue. "Have I ever led you astray?" says the Doctor. "On many occasions," the Brigadier replies.

■ In the rehearsal script, this scene has the Doctor telling the Brigadier to "be grateful we haven't run into anything", and ends with them hearing an 'ear-splitting electronic sound' ►

This is the Game of Rassilon!

which makes the Brigadier want to turn back. "That's precisely what Rassilon would want us to do," the Second Doctor says. This was then rewritten to end with the Doctor's line "Then this time will be the exception" and moved to go *before* the First Doctor and Tegan scene *before* the Jamie and Zoe scene. This scene was then replaced by a new scene by Saward in which the Brigadier feels 'Nauseated' by 'fear projecting from the mind of Rassilon'. The new scene was removed during editing, while *this* scene was moved to follow the Jamie and Zoe scene.

The Fifth Doctor realises that a secret passage can be opened by playing the Harp of Rassilon.

The First Doctor and Tegan enter the Tomb of Rassilon, closely followed by the Third Doctor and Sarah.

- The rehearsal script describes the tomb as 'a huge cathedral like area, sides and roof stretching away into the distance. Its central and dominating feature is a great raised bier upon which lies the body of Rassilon, a handsome impressive figure in robes of state.'
- One of the symbols on the obelisk examined by the First Doctor is the same formula used to represent the Doctor's name in the 1972 Piccolo book *The Making of Doctor Who*. An in-joke – or a clue that the Doctor has been to the Dark Tower before, or was around during the days of Rassilon (which is why he understands Old High Gallifreyan)? Or it was just somebody with the same name? Similar ancient symbols are etched into the Harp of Rassilon.
- Terrance Dicks' novel *Blood Harvest* (1994) names the tune as *Rassilon's Lament*.

The Second Doctor and the Brigadier arrive, the Brigadier greeting his old friends.

- ... the reunion he was looking forward to earlier. His line "Don't ask me how we got here. It was like a cross between Guy Fawkes and Halloween" was cut during editing (as was Tegan saying "My version isn't any better" and Sarah asking her "Which one's yours?") In the novelisation, Sarah asks Tegan about "the one with the hair and the scarf and the funny hat," and when she's told that he's trapped in the time-vortex, says, "Pity, I'd have liked to see him again."
- As Terrance Dicks wasn't appraised of the events of *Mawdryn Undead*, in the rehearsal script the Brigadier doesn't recognise and isn't recognised by Tegan.
- It's only as he enters the Tomb that the Second Doctor realises he is in a multi-Doctor story.

> **"*The Five Doctors* was brilliant nonsense throughout and I thought Terrance did a great job of keeping everyone happy. I love the encounter between Doctors Two and Three in the tomb, which just brought back so many good memories of their years."**
>
> **PAUL VANEZIS**
> **(*The Five Doctors* Special Edition Producer)**

It was the Second Doctor's turn to wear the false teeth.

The Doctors translate an inscription, which says that "to lose is to win, and he who wins shall lose" and that whoever takes the ring from Rassilon's hand will have immortality.

- The Brigadier's incredulous reaction to the idea is another indication that Dicks was unaware of the events of *Mawdryn Undead* in which the Brigadier meets several immortals and also explains why the script doesn't include any reaction from the Brigadier to seeing his former pupil Turlough again.
- Oddly, from this point onwards, the Doctors refer to Gallifrey as though they are somewhere else ("Get the young fellow back from Gallifrey," "You will return to Gallifrey"); perhaps Gallifrey is synonymous with its Capitol?

The Master enters, intending to kill the three Doctors, but he's knocked out by the Brigadier.

- In the rehearsal script, Sarah 'delivers a high kick that sends the gun spinning from his hand.'

The Cybermen prepare to blow up the TARDIS. Inside, Turlough and Susan are apprehensive.

- This scene features the third Cyber Leader of the story, after one was killed by the Raston Warrior Robot and a second was killed in the Tower (the novelisation avoids a continuity error by making it the Cyber Lieutenant instead). These scenes were trimmed during editing, losing the Cybermen being told to move back and Turlough's "It seems."

The Fifth Doctor enters the sinister control room, where Borusa has been controlling the games!

- In the rehearsal script the Doctor sees the 'table with its little figures of the Doctors, the TARDIS, the Dalek, the Autons, and the Cybermen, the Master and so on', and a window shows 'a vista of the enormous control room beyond this one. A vista of complex machinery stretching away into the distance.' In the rehearsal script the Doctor has the (Fourth-Doctor-esque?) line "Can't resist gloating over your new toys, can you?"
- Again, the Doctor's assertion that immortality is impossible is odd, not only because of the events of *Mawdryn Undead* but also his recent encounter with the Eternals in *Enlightenment* (1983).
- Borusa's last line of the scene, that "Rassilon lives, Doctor. He cannot die. He is immortal!" was cut.

The Third Doctor reverses the polarity of the neutron flow, freeing the TARDIS from the forcefield.

- Reprising a line he had only ever spoken once before in *The Sea Devils* but which had entered fan lore as a Third Doctor catchphrase after a rhetorical question in the foreword to *The Doctor Who Quizbook* (1981). Perhaps surprisingly, the Fifth Doctor had said the line more often than the Third – in both *Castrovalva* (1982) and *Mawdryn Undead*.

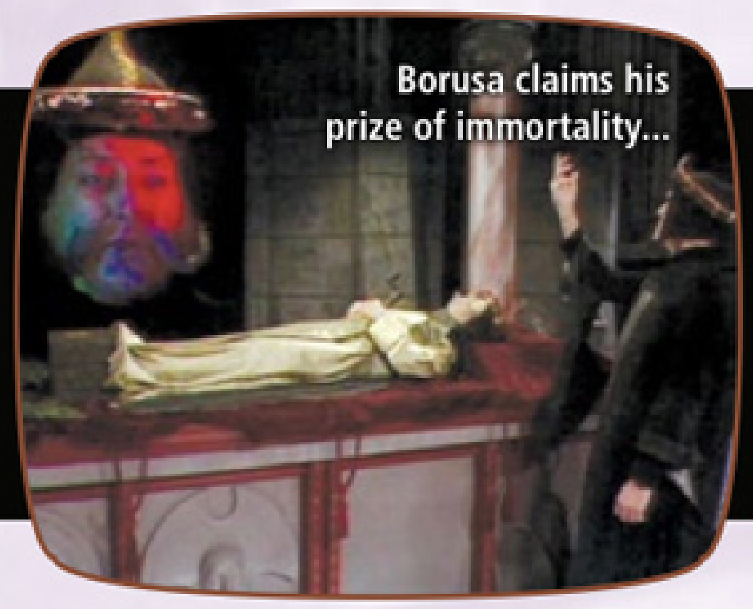
The TARDIS dematerialises just as the Cybermen set off their bomb.

Meanwhile, Borusa explains that he had the Doctors sent to the Death Zone to deal with the traps protecting Rassilon's final secret. He forces the Fifth Doctor to obey him using the Coronet of Rassilon.

- This was followed by a brief scene in the Conference Room with Borusa declaring that "My immortality awaits," cut during editing.

The TARDIS lands in the Tomb, where the Second Doctor is calling the Capitol. The Fifth Doctor replies, informing him that Borusa will come to take full charge.

- The Second Doctor's line, "Ah there I am, I mean, there you are!" was an unscripted addition.


Borusa claims his prize of immortality...

... and Rassilon...

... gives it to him!

The Fourth Doctor is released.

Borusa takes Rassilon's ring...

'It's only as he enters the Tomb that the Second Doctor realises he is in a multi-Doctor story.'

The Fifth Doctor and Borusa transmat into the Tomb. Borusa places the Doctor's companions in a trance.

- Although the Brigadier isn't entirely affected...

The first three Doctors combine their minds and free the Fifth Doctor from Borusa's mind-lock.

- Recalling a similar meeting of minds in *The Three Doctors*.

The disembodied head of Rassilon (Richard Mathews) appears in the Tomb.

- In a reference to *The War Games*, the rehearsal script specifies that he 'is dressed in the black and white robe of the very early Time Lords and not the more colourful robes of today.'

Borusa tells Rassilon he has come to claim immortality.

- In the rehearsal script he explains that the Doctors are his servants; "I sent them here to clear the path." When Rassilon questions this, the Third Doctor replies, "That's one interpretation." The idea of having three Doctors protest and having the First Doctor tell Rassilon not to listen to them is not present in the rehearsal script.

Borusa takes Rassilon's ring and gains immortality – frozen as a carving at the base of Rassilon's bier.

- In the rehearsal script, 'A wall of the tomb vanishes, revealing a row of Time Lord figures frozen in upright cubicles, their faces frosted over but their eyes furiously alive.' Once in the cubicle, Borusa's 'face begins to frost over, though the eyes are alive and pleading.'

> **"The defining moment just has to be... Statues With Eyes. Well, Cameo Relief Busts With Eyes is more accurate, but nevertheless incredibly cool and beautifully (and spookily) realised. There's not many episodes of anything that wouldn't benefit from Statues With Eyes. Or Cameo Relief Busts With Eyes. And teeth. And lips."**
>
> **TOM MacRAE (*Doctor Who* writer)**

> **"The hardcore fanboy within me, that wants all *Doctor Who* to be good classy drama, loves the bit where the faces on Rassilon's tomb come to life, all flickering eyed and pasty skinned, and Borusa joins them. A great, ghoulish, dark, scary *Doctor Who* moment. But the silly, giggly idiot in me worships the power-boosted open-ended transmat beam."**
>
> **GARY RUSSELL (*Doctor Who*, *Torchwood* and *The Sarah Jane Adventures* script editor)**

The Doctors refuse Rassilon's offer of immortality. He frees the Fourth Doctor from the vortex.

- In the broadcast version of the story, the Fourth Doctor appears under a gate, in a scene filmed for Part Three of *Shada*. In the novelisation (and the Special Edition DVD) he and Romana are returned to their punt. The rehearsal script just specifies 'We see the Baker Doctor in some back-to-normal farewell situation.'
- Rassilon knows the Doctor's name even though it hasn't been mentioned since he appeared. So either Rassilon has been awake and controlling the games all along, or he's previously acquainted with the Doctor (which might explain why the First Doctor recognises his voice?) They would meet again in different incarnations in *The End of Time* (2009-10).

> **"My favourite bit is when the four Doctors reply to Rassilon asking if anybody else fancies immortality and they all go "No, no, not bothered, really, thanks awfully but no ta, we'll pass on that" each in their own brilliant way. Perfect *Doctor Who* moment."**
>
> **GARETH ROBERTS (*Doctor Who* writer)**

The Master is also sent away.

- In the novelisation, Tegan imagines she sees 'his snarl hanging in the air like the smile of the Cheshire Cat in *Alice in Wonderland*.'

The head of Rassilon disappears. The First Doctor explains that he had guessed that the inscription meant that the Tomb was a trap. The Doctors say their farewells, departing with their appropriate companions in numerical order.

- At first appearances, the fact that Sarah meets the Fifth Doctor (and is aware he is "the latest model") creates a continuity issue with *School Reunion* (2006), which makes it clear that Sarah hasn't met the Doctor since they parted in *The Hand of Fear* (1976). The simplest explanation must be that, having been scooped out of time, when Sarah returns to her time-stream she has no recollection of the events of *The Five Doctors* (just as the first four Doctors also presumably lose their memories). Of course, that still leaves the problem of the Tenth Doctor saying he has regenerated "half a dozen times" since they last met, but then again, maybe he has...?
- The Brigadier's line "Splendid fellows, all of you" recalls his line in *The Three Doctors*; "Wonderful chaps, both of them." The Second and Third Doctors' insults were unscripted.

Chancellor Flavia arrives. She asks about Borusa, and the Doctor tells her he is "unavailable."

- In the rehearsal script Flavia (or Thalia) completes her line that "I feared Borusa had done away with you," and the Doctor asks "How was the Commander? Did he confess to murdering the Castellan?" resolving a plot thread that is not explicitly addressed in the broadcast version.

Flavia tells the Doctor he must make a full statement to the High Council, as part of his inaugural address as President.

- President Borusa presumably having been disqualified as a result of the Commander's evidence, and not because of his petrification (as Flavia has only been informed he is "unavailable").
- Flavia reminds the Doctor that "Yet again" it is her duty to appoint him as President, presumably a reference to the events of *The Invasion of Time* (1977), in which Flavia did not appear, and which the Doctor shouldn't remember. Alternatively, it may be referring to an event in the Doctor's distant past. The reference does not appear in the rehearsal script.
- Flavia reminding the Doctor that "to disobey the will of the High Council will attract the severest penalties" was cut.

The Doctor dashes into the TARDIS with Tegan and Turlough. He has no intention of returning to Gallifrey, he's going on the run. After all, that's how it all started.

- When *The Five Doctors* was first broadcast in the UK, after the closing titles, we saw the TARDIS materialise in a void where the Fifth Doctor meets Terry Wogan, explains that he is on his way to a convention in Chicago to meet the "Whovians", and donates his coat to Children in Need. Given that this scene establishes that the Doctor's name is "Peter" its canonicity is uncertain. **DWM**

FURTHER INFO

DVD

COMPANY BBC DVD
YEAR 1999
CAT NO BBC DVD 1006
AVAILABILITY Deleted. Reissued as a Special Edition in 2008 as BBC DVD 2450.

VIDEO

COMPANY BBC Video
YEAR 1985
CAT NO BBCV 2020
AVAILABILITY Deleted. Reissued as BBCV 4387 in 1990 and a Special Edition as BBCV 5734 in 1995, also deleted.

NOVELISATION

COMPANY WH Allen & Co PLC/Target Books
YEAR 1983
BOOK NO 81
AUTHOR Terrance Dicks
AVAILABILITY Out of print.

> **"My favourite bit from *The Five Doctors* was when the Second Doctor first appeared, to visit the Brigadier – so funny, and somehow it all started there. Patrick Troughton was really back and the party could start. But my favourite bit was the Cyber massacre – you never get to see stuff like that on *Doctor Who*, it was so cool. And the Raston Warrior Robot – simple idea, re-used costume, brilliant. However my favourite bit was when all the Doctors were chatting at the end, because there they all were, together, all those eras at once. A bit like my favourite bit, when the Hurndall Doctor appeared in the TARDIS to meet his much younger future self! And my favourite bit, when both versions of the theme were used at the end. But my favourite bit wasn't even on the telly – it was when they accidentally released the book *before* the show went out (thank goodness that sort of thing doesn't happen any more), and I managed to resist buying and reading for almost four minutes. I remember on my first flick through the book I saw there was a Yeti in it. Coincidentally, when the show was broadcast, that was my favourite bit."**
>
> **STEVEN MOFFAT**
> **(*Doctor Who* writer and executive producer)**

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

THAT'S WHAT COUNTS

Over 50 years, *Doctor Who* has managed to change lives and forge families – and that's cause for celebration...

BY **JACQUELINE RAYNER**

Last week husband and I celebrated our tenth wedding anniversary. We felt ridiculously proud that we'd continued to like each other for an entire decade, although you may be disappointed to hear that the occasion was celebrated with pizza, rather than teaming up with our past incarnations to defeat a revered figure from the history of our race who had sadly gone mad (and I've never quite got why the Second and Third Doctors deferred to the First Doctor in *The Three Doctors*, it'd be rather like my hanging on the every word of the teenage me who went to discos and drank alcopops, and I strongly suspect she never said anything worth listening to).

"Mummy and Daddy met in the shower," Fan Twin informed a carful of people recently. "No, darling, we met in *Bath*," we hurriedly corrected. A *Doctor Who* event in Bath, to be precise, was where we first met, although our relationship didn't begin until sometime later.

Scary, really, how much of our current lives have their roots in *Doctor Who*. Despite having 'grown out' of the programme before I started university, I still retained enough knowledge to be the only person in the room at a Sci-Fi Society event to correctly complete the quiz tie-breaker, 'Finish the following sentence: "There's nothing you can do to stop..."', after which I suddenly found I'd made a lot of new friends. Through those friends – who are still some of my dearest friends today – I then discovered a whole new world of conventions and *New Adventures*, and made other friends, and through various paths and connections and coincidences ended up meeting my husband and therefore also having my children. All that, just through having once watched Part Fourteen of *The Trial of a Time Lord*! It's that *Sliding Doors* factor, how the tiniest difference in the past that could have led to an entirely different present.

If you read much on the history of *Doctor Who*, you'll realise that the chances that it would survive to its 50th birthday are microscopic. Amazing, really, that it lasted a single year. All the things that nearly scuppered it even before broadcast! Would it be recommissioned past the first 13 episodes (what if someone had called the production team's bluff when calling for it to be renewed or cancelled)? The Daleks were probably the key to its success – but what if Verity Lambert had taken the 'no BEMS' rule to heart? What if Ridley Scott had designed them instead of Raymond P Cusick? Eeek! Hardly bears thinking about, the idea that if one BBC employee had stepped on a butterfly back in 1963, I wouldn't be writing this – you wouldn't be reading it – **DWM** wouldn't even exist.

My Uncle Dick actually watched the first episode of *Doctor Who* on its original broadcast. He remembers it well, watching with his girlfriend and her family, thinking that this was a programme unlike anything they'd seen before. Obviously he didn't wonder at the time if it would still be going 50 years later, but he did realise it might be something special. I wonder if there'll ever be anything like it again. Will I be telling my grandchildren, as they listen wide-eyed in amazement, that I actually watched the very first episode of (checks Saturday night schedule) *That Puppet Game Show* or *I Love My Country*? I don't think so.

The earliest years of *Doctor Who* still feel special. The other day, our lounge was the TARDIS. Fan Twin (*aka* the Doctor) designated me a companion, and let me in. Non-Fan Twin wanted to come in too, so he also became a companion. Then husband requested entry, and became companion number three. "I know!" said Fan Twin. "Mummy can be Barbara. Daddy is Ian. And you –" to Non-Fan Twin – "are Susan."

"I'm not going to be Susan!" declared an affronted Non-Fan Twin (we're at the stage where anything 'girly' is anathema to them). "I'll be the one with the motorbike." After a few seconds of thought I hazarded "Mickey?" (Yes, I know Mickey didn't have a motorbike, but I was temporarily thrown.) "Yes," agreed Non-Fan Twin. "I'll be Mickey." Fan Twin looked outraged. "But Mickey isn't a companion! He *doesn't count!*"

So then we got on to the who counts/who doesn't thing, leading on to the what counts/what doesn't thing (shhh! Don't say 'canon'!) Now, I prefer *The Crooked World* to *Underworld* and *The One Doctor* to *The Three Doctors*, but do they 'count'? Honestly? I'm not sure. And I don't care. I enjoy them, and that's what counts to me. Fan Twin, who has just watched *The War Games*, now wants to learn all about 'Season 6b' as well as read the comics where Patrick Troughton's Doctor became a celebrity and was forced to regenerate by some scarecrows. Do they count? Maybe, maybe not. But you know what? We have 50 glorious years of *Doctor Who*. There is so much to choose from that it's really an embarrassment of riches. Not just so much lovely telly, but also books, audios, spin-off series, comic strips, feature films... That's something to celebrate. Here's to 50 more! **DWM**

'I was the only person at a Sci-Fi Society event to complete the quiz tie-breaker, "Finish this sentence: 'There's nothing you can do to stop...'"'

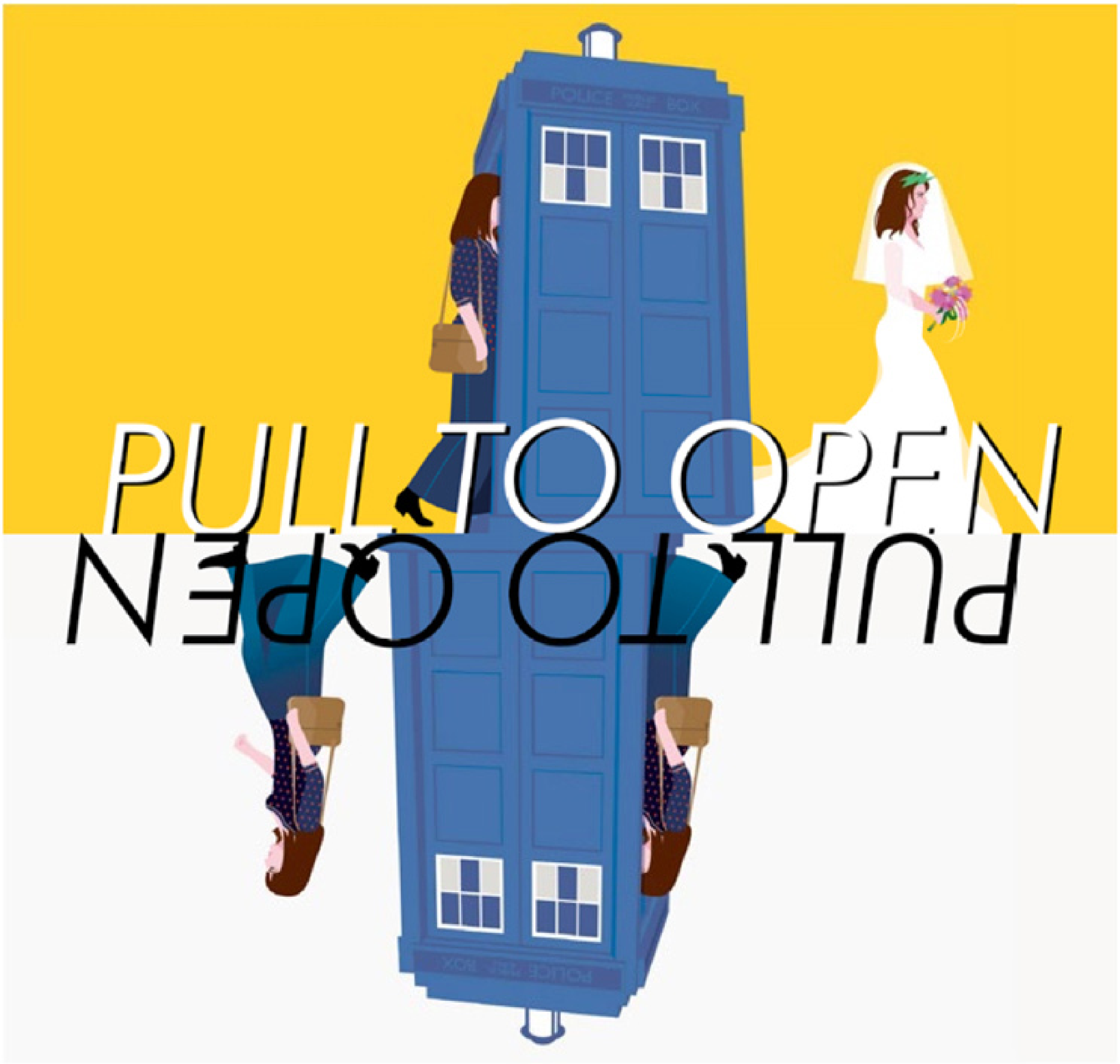


ILLUSTRATION: **BEN MORRIS**

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

98

> ‘They are something like bears, something like apes, something like the soot-smeared rodents you glimpse between the rails…’

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The Enemy of the World

The first of the two recently discovered Troughton stories sees the Doctor meeting his doppelgänger...

REVIEW BY **MATTHEW SWEET**

DOWNLOAD BBC Worldwide
STARRING Patrick Troughton (the Second Doctor and Salamander), Frazer Hines (Jamie McCrimmon), Deborah Watling (Victoria Waterfield)
WRITTEN BY David Whitaker
DIRECTED BY Barry Letts
FIRST BROADCAST 23 December 1967 – 27 January 1968
PRICE £9.99

If I could get a Doctor on the couch, I'd plump for Patrick Troughton. At our first session, I imagine we'd move swiftly from the more obvious stuff – hurtful t-shirts printed up by Michael Craze and Anneke Wills, all those practical jokes involving Debbie Watling's knickers – and make straight for his memories of December 1967. Christmas in the Troughton household required all the participants to stick to the script – particularly on the question of how many Troughton households actually existed. The actor, as his son Michael's memoirs have revealed, led a textbook double life, shuttling between his wife, Margaret, in Mill Hill, and his partner, Ethel, in a bungalow at Kew. For two decades, news of this arrangement was successfully concealed from the actor's elderly mother. What Dr Freud and I would like to know is this: did he see his own life reflected in the double exposure of *The Enemy of the World*?

The Enemy of the World is a story that once had few friends. Now, like a long-lost relation returned from the other side of the globe or a long confinement in a nuclear bunker, crowds of admirers have gathered around it to say how grown-up and good-looking it is. And they're right. David Whitaker's six-parter has qualities that are rare in *Doctor Who* – qualities more commonly found in things liked by the Other Boys at school. It is glamorous and international. Characters gallivant from one continent to another as easily as if they were crossing the studio floor at Lime Grove. It has a supervillain with a secret base and a female agent whose leather-clad bottom gets a close-up of its own. It is set in a world entirely unmolested by malignant extra-terrestrials and (hold your breath now) some of its characters seem to be sleeping with each other. There are no one-off talents drawing this story into an eccentric orbit – it is written by one of the architects of the programme, produced by the guy who toughened it up and directed by the man who would be its chief creative influence in the early 1970s. It was also the last to be overseen by Sydney Newman. But is it really a *Doctor Who* story?

We might regard *The Enemy of the World* as a historical that just happens to be set in the year 2018 – a John Lucarotti-ish festival of intrigue, with Nehru suits and flying helmets instead of ruffs and Phrygian caps. We might see it as a reserve carved out for humans in a season dominated by the metallic, the scaly, the furry and the foamy – a base under siege, hemmed in by Ice Warriors on one side and Yeti on the other. Or we could identify it as the unofficial start of the Barry Letts era of *Doctor Who*, beginning as it would end, with an exciting but essentially comic chase involving a helicopter and a hovercraft. Alternatively, we could just consent to be flabberghasted by it.

The Southern Hemisphere is the first big surprise. "I was with the Filipino Army at the final advance on Reykjavik," boasts the Doctor in *The Talons of Weng-Chiang*, conjuring a fifty-first century in which the geopolitical poles have undergone radical re-alignment. David Whitaker, though, predicts a brisker fall for the Old World. By 2018, the Cold War is over, the Soviet Union and the United States are dissolved or beneath the notice of the script, and the planet is divided into administrative zones, each with a Controller and a Head of Security. It doesn't sound very democratic, but nobody appears much bothered. Dinner seems to be humanity's principal worry – and Salamander, the man with a plan from Yucatan, has cooked something up. He's invented a device consistent with the Brian Hayles school of climate-management: a satellite that captures and reflects solar energy in order to warm the cooling earth and make the Ukrainian harvest come four times in a row.

Secretly, however, Salamander has also prepared another strategy that, though indescribably dastardly, is a greater technical achievement. "The Shopkeeper of the World," as his fans call him, is arranging a fire sale: he has mastered a process that can make inert Hungarian volcanoes burst into life simply by twisting a few knobs in Australia. A man who employs a food-taster, however, is too posh to push his own knobs. He has a bunker full of people to do that for him – pale-skinned folk with the same weakness for Pierre-Cardin-meets-Experimental-Czech-Theatre clothing as the staff of the Brittanicus base. And here's the tortuously clever bit: the people in the bunker believe that a nuclear war has already devastated the earth, that their seismic jiggerings are surgical strikes on the regime that caused the conflict, and that Salamander is just some nice Mexican chap in a boiler suit who likes foraging in the radioactive debris for large cardboard boxes marked 'MILK' and 'CANNED BEANS'. But – as they used to say on *Beadle's About* – what *they* don't know is that while Salamander affects to be toiling to save their lives, he's actually sitting in the next room with his feet up, smoking an offensively enormous cigar.

If all that sounds a bit confusing, you may be a surviving member of the production team. Someone, clocking the words 'EXT. AUSTRALIA. DAY' at the top of page one, clearly went trawling London for Antipodean talent, and collected so many that they had to cast some of them as Hungarians. At least two specimens, Bill Kerr and David Nettheim, were fished from the predominantly Australian cast of the 1967 revival of John Antrobus and Spike Milligan's post-apocalyptic play *The Bed-Sitting Room*, in which radiation causes the survivors of Britain to mutate into parrots and pieces of furniture. Kerr – as the devious political operator, Giles Kent – is the chief beneficiary of this policy. He'd spent much of the previous decade on the radio as Tony Hancock's lodger at 23, Railway Cuttings, a figure of transcendental gormlessness. As Kent, however, he gets to stand authoritatively in front of desks, demonstrate the devilish line of his eyebrows, and – most impressively – feign death in the kitchenette of his own caravan, then rise sardonically to his feet and kiss the ketchup from his hands. Kerr seems most energised though, by his freedom to deliver dialogue at five times the normal rate of human speech. Regular listeners to *Hancock's Half Hour* might have assumed he'd made some miraculous recovery from a lobotomy.

Barry Letts also seems to be enjoying himself. In Episode 1 he picks up a dozen exciting shots of a helicopter in motion, then turns it into a crane to capture a cinematic view of the shore below; in Episode 4, when a retinue of guards storms Giles Kent's office, Letts shoots down from a high window to find an image of a woman pushing a bassinette through a knot of armed thugs. (It's a nice film-school joke – the pram from the Odessa Steps sequence of Eisenstein's *Battleship Potemkin*, framed from the vantage point of a famous shot from *Strike*, in which Tsarist troops surge into an apartment block.)

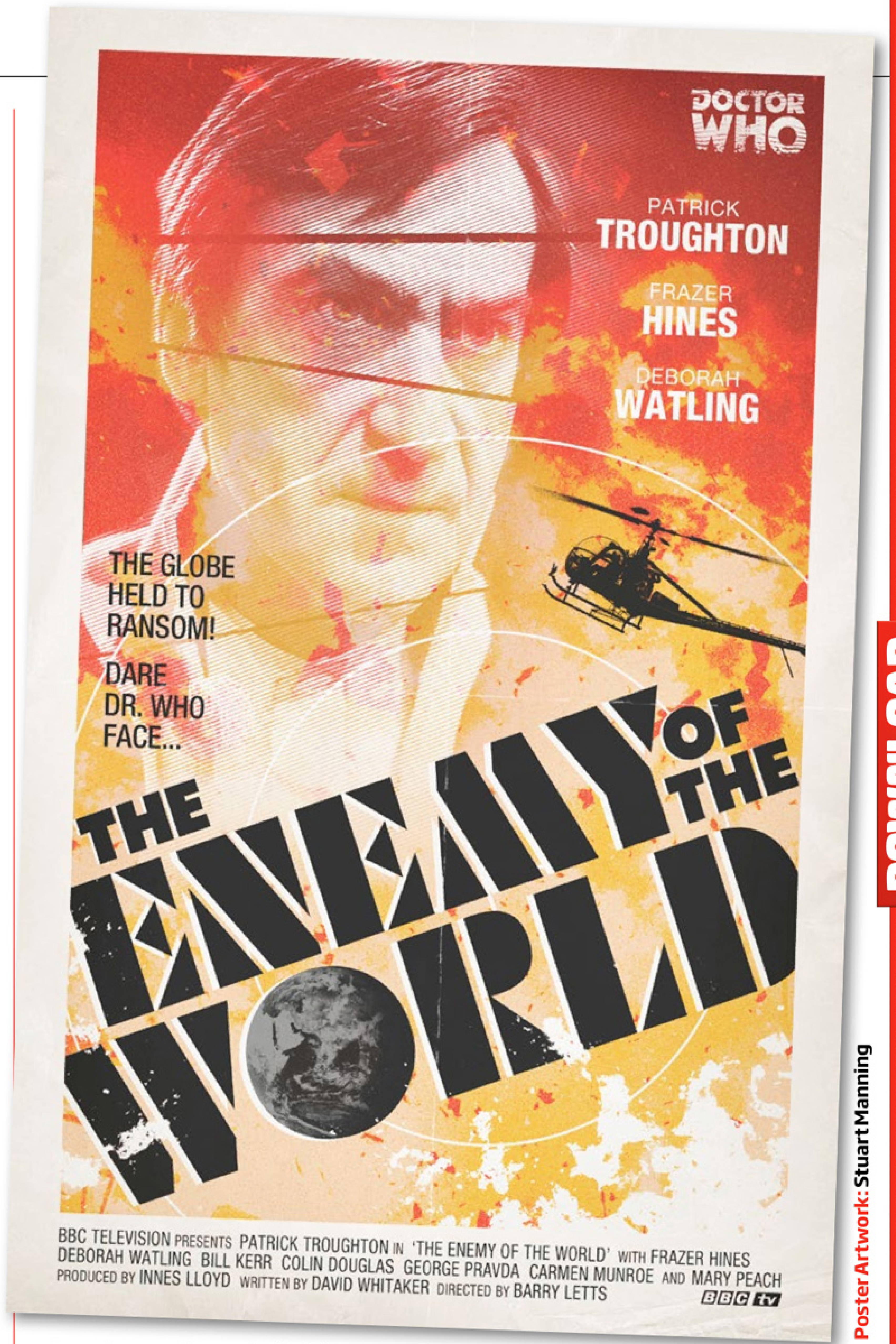
> 'There are two brilliant performances at the core of *The Enemy of the World* - both of them by Patrick Troughton.'

By this point in the story, however, Letts has encountered a problem: the action has transferred decisively to the Lucky Country, and he seems to have run out of Australians. The Kanowa Research Station is administered by an agreeably sadistic and silkily English Milton Johns, who, as Salamander's henchman, Benik, is burning to put a bullet in Giles Kent. (By the look of him, though, his hairdresser should be the first up against the wall.) And there don't seem to be any Australians in the secret shelter beneath the station, either – their leader, Swann, and his comrades are so flutingly English that they could live in a castle on Refusis II.

There are two brilliant performances at the core of *The Enemy of the World*. Both of them are by Patrick Troughton: as little man caught up in the tide of events because of his resemblance to a tyrant, and the tyrant himself. And here we come to the story beneath the story. In *The Great Dictator* (1940), Charlie Chaplin plays a humble barber in the fictional European state of Tomania, who is unaware that he bears a photographic resemblance to that country's ruler, Adenoid Hinkel. The film reworks the plot of *The Prisoner of Zenda* (1894) – but the source of the influence under which David Whitaker labours is Chaplin, not Anthony Hope. (A whizz through *The Androids of Tara* will illustrate the difference.)

'Chaplinesque' is one of that litany of unexamined expressions that clutters writing about *Doctor Who*, along with 'pantomimesque' and 'erstwhile mentor' and 'Barry Letts is a Buddhist but dislikes such labels' – and it has been applied endlessly to Troughton. Of all the actors to play the Doctor, though, it was William Hartnell who most idolised Chaplin. Troughton's predecessor grew up in a world hot with the symptoms of Chaplinitis. He knew the landscape of urban poverty through which the Little Tramp moved; knew, too, perhaps, that he and Chaplin had experienced some of the same childhood shames and deprivations. Watch the old clown making his entrance in *A King in New York* (1957), a white-haired exile with a walking-stick and an Astrakhan hat, and it's not Troughton who springs to mind. But in *The Enemy of the World*, the comparison never seemed more appropriate. From the moment he steps from the TARDIS onto that Australian beach, Troughton is skittering about as if no costume supervisor had ever dared make clandestine alterations to his trousers. Jamie and Victoria stand and watch as he kicks his heels, gallops across the sand, hurls his pants in the air like an extra in *Take Off Your Clothes and Live!* and soaks his long-johns in the Indian Ocean. "You'll catch your death," shrieks Victoria, forgetting that she's on Arid Cove at the height of the Australian summer. Frazer Hines, though, throws back his head and guffaws. He has, I suppose, seen this kind of thing before. *A King in New York* has a scene in which Chaplin's stateless monarch visits a Progressive School, where he encounters an insouciant little boy who sings tunelessly and picks his nose as he rolls dough and pops cherries onto Viennese pastries. "Would you like to taste one?" a teacher asks the royal observer. "No thank you!" Chaplin returns, briskly. The camera does not stay to capture the reaction of the nine year-old Frazer Hines.

Chaplin's ghost asserts itself again as soon as the Doctor has been extracted from the violent consequences of his swimming party. He's sitting on a sofa in the half-Aboriginal, half-Bridget-Riley bungalow that belongs to Astrid Ferrier (Mary Peach), a daring aviatrix who dresses like Margaret Lockwood on her way to gun King Kong off the top of the Empire State Building (jodhpurs, buccaneer boots, zippered leather frock-coat). As the Doctor performs the curiously sensual task of dressing her wound, Astrid quizzes him on the nature of his doctorate. Law or philosophy? "Which law?" he returns, in a little moment that deserves a place among the great scenes of *Doctor Who*. "Whose philosophies, eh?" Then Astrid tries flattery, telling him how wonderful he is. He responds first with childlike bashfulness (another mannerism borrowed from the Little Tramp), and then what appears to be the steady-eyed seriousness of lust. After another violent interlude, the Doctor is soon gazing upon the celluloid image of his lookalike. The sleekly powerful Salamander. The Napoleon of the twenty-first century. Or, to our eyes, Dr Who, his hair primped and pomaded, his accent repositioned high on a mountain in Mexico.


DOCTOR WHO
PATRICK TROUGHTON
FRAZER HINES
DEBORAH WATLING
THE GLOBE HELD TO RANSOM!
DARE DR. WHO FACE...
THE ENEMY OF THE WORLD
BBC TELEVISION PRESENTS PATRICK TROUGHTON IN 'THE ENEMY OF THE WORLD' WITH FRAZER HINES
DEBORAH WATLING BILL KERR COLIN DOUGLAS GEORGE PRAVDA CARMEN MUNROE AND MARY PEACH
PRODUCED BY INNES LLOYD WRITTEN BY DAVID WHITAKER DIRECTED BY BARRY LETTS
BBC tv

Poster Artwork: Stuart Manning

Troughton could, I suppose, have played the Great Dictator any way he liked. But he chose to do what Sydney Newman forbade him to do in 1966, when he was working out how to play the Doctor. To darken his skin and put on a funny voice. To go into hiding on his own TV show. "I thought that would be a wonderful idea," he said in that 1973 interview on *Pebble Mill at One*. "When I'd finished, I could take the black off... and nobody would know who I was."

So, Mr Troughton, where were we? Christmas 1967. Was there a family viewing of *The Enemy of the World*? A discussion about frills, frock-coats and the properties of burnt cork? Perhaps there was talk of the gloomy coincidence of the plot and the news headlines. Six days before the TARDIS made its Christmas landfall on Cape Arid, Western Australia, the Prime Minister of Australia, Harold Holt, went for a swim off Cheviot Beach, Victoria, and never came back. The whole world speculated on his fate. Some said he was a double agent and had begun a new life in Red China. Others said he had faked his death and run off with a mistress. Some even suggested that he'd been abducted in a UFO. "Ah, no," I can imagine you saying, thinking of something else entirely. "There are no monsters in this one. Just people." **DWM**

The Web of Fear

There's something lurking in the London Underground. Don't have nightmares...

REVIEW BY **MATTHEW SWEET**

DOWNLOAD BBC Worldwide
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie McCrimmon), Deborah Watling (Victoria Waterfield), Nicholas Courtney (Col Lethbridge-Stewart)
WRITTEN BY Mervyn Haisman and Henry Lincoln
DIRECTED BY Douglas Camfield
FIRST BROADCAST 3 February – 9 March 1968
RRP £9.99

In *Doctor Who*, the contents of the human mind can be decanted like cream sherry. The process usually involves a metal skull-cap, a tangle of wires, and an actor performing those science-fiction apoplexies that must once have formed an entire course module at RADA. There's a famous example at the finale of *The Web of Fear*, which, until last month, was a moment I knew best as a blurry telesnap and a page or two of Terrance Dicks prose. Over the years, I have gazed at the heads of friends and acquaintances old enough to have seen the serial's original broadcast and wondered whether science might ever devise a way of extracting those thoughts and projecting them onto a screen. Thanks to Philip Morris, their skulls are safe. Without the application of a single electrode, here comes the greater part of *The Web of Fear*, a BBC time capsule disinterred from the Nigerian sunken garden.

Is *The Web of Fear* the most dreamlike *Doctor Who* story ever made? It seems less something that would give you nightmares than something actually constituted by nightmares. Its villain has no corporeal form. The Great Intelligence is "a cloud of mist" that whispers through station tannoys and the mouths of corpses. Its monsters are Tibetan, yet they commute on the Northern Line. They are something like bears, something like apes, something like the soot-smeared rodents you glimpse between the electric rails – and yet they behave like spiders, spinning webs in the dark to snare human bluebottles. The Web of Fear itself won't settle for being one thing or another. Dry and fuzzy or wet and foamy, candy floss or shredded polythene, physical or optical, it is always different, while the studio tunnels through which it moves are – for obvious reasons – always the same. And like some artist who has conjured useful horrors by eating bad meat at bedtime, the director, Douglas Camfield, punctuates his vision with images that would make a hardened surrealist jump on a chair and scream: a gas-masked corpse in a cobweb shroud; a rampaging Yeti framed against a sign that reads, "Commit no Nuisance"; the Doctor rushing from behind the counter of an electrical shop to hammer at a monster's furry back. This is a story that seems to have left reason behind in the daylight.

The *Doctor Who* production team must have sensed that they had commissioned something straight from the realm of the Unconscious. Why else would they have sent out Patrick Troughton to make a front-of-cloth announcement to the children in the audience? "I'll warn you," he advised into Camera Three, "that if your Mummy or Daddy are scared, you just get them to hold your hand." Sound advice. To the eyes of Mummy and Daddy, soldiers skulking in tunnels, men reeling in agony from the effects of a burning chemical spray, or a glimpse of a blistered, blackened corpse, were images familiar from the news, where they flared beside phrases like 'Agent Orange' and 'Tet Offensive'.

Perhaps some of the cast, too, are doing their best to dilute the terrors. The gamine smile of Tina Packer's Anne Travers only intensifies as the plot becomes more macabre and desperate. By the middle of the story, she and the Doctor are putting as much effort into flirting with each other as they are to foiling the malignant plans of a formless alien invader. (For her, the high point comes in Episode 5, when their heads touch as they hunker down over a strip of Germanium crystals: for him, it's the moment in Episode 4 when Troughton – always on second-name terms with the women he liked best – congratulates Anne for a minor victory with a heartfelt "well done, Travers!")

Similarly, Jack Watling's performance as Professor Travers is so outrageously big that it must have been visible from ITV. He blows out his cheeks. He bellows. He sticks out his elbows and performs a chicken-walk, school of Clive Dunn. His paisley scarf and pocket handkerchief look like they're trying to find a new home on a less obtrusive actor. His behaviour is only marginally more extreme when the Intelligence takes possession of his body – he curls his fingers into claws, mimics the swimming motion of the Yeti walk, and looks preternaturally surprised to be doing either. It's one of those moments in which *Doctor Who* demonstrates that true greatness often lies close to utter absurdity.

'The story's quiet heart belongs to Jack Woolgar – one of the subtlest performances in the history of *Doctor Who*.'

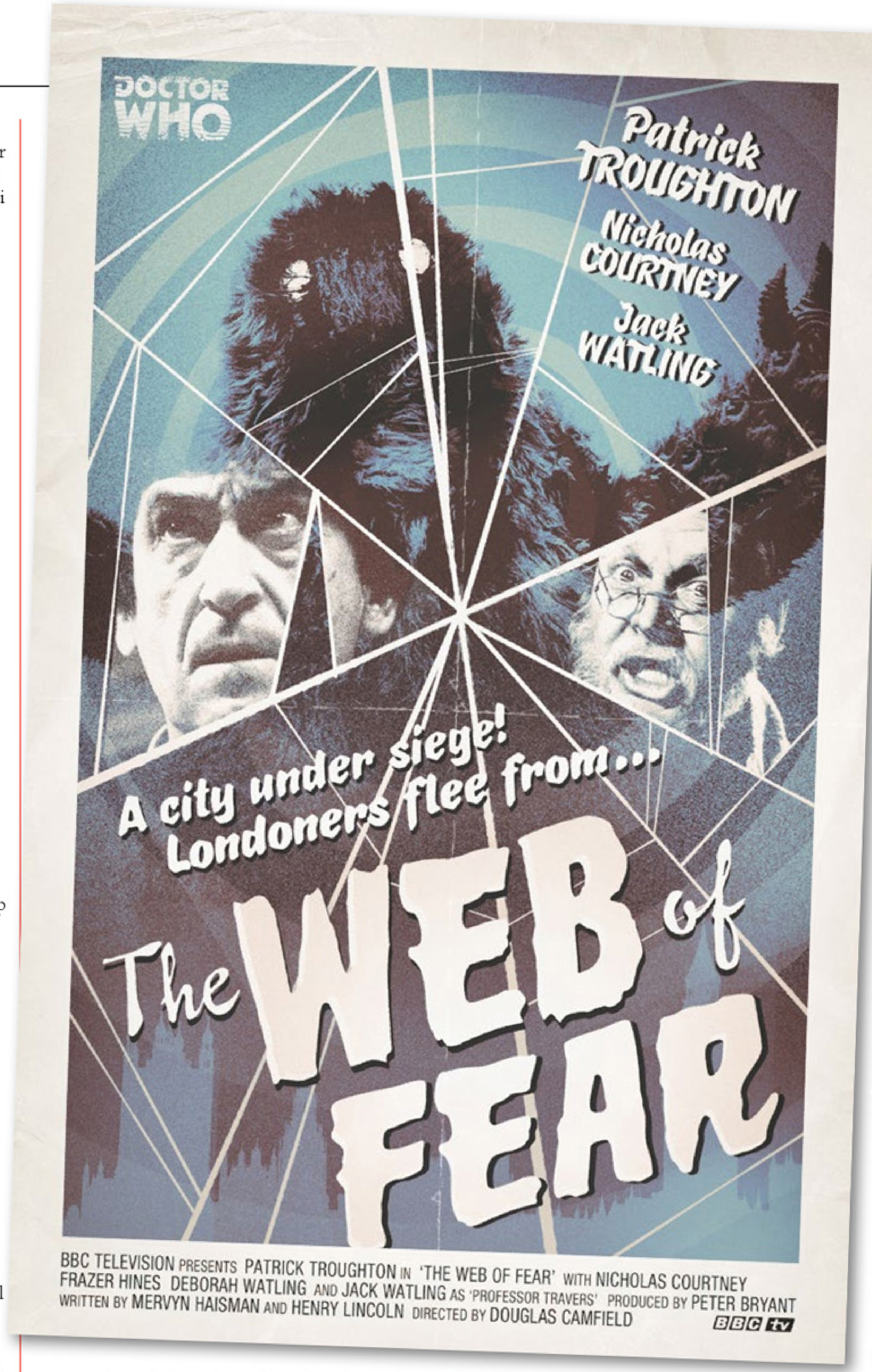
The story's quiet heart, though, belongs to Jack Woolgar. If you don't know why, then put down this magazine right now, because if you let your eyes fall to the end of the paragraph you'll rob yourself of the pleasure of one of the subtlest performances in the history of *Doctor Who*. Woolgar's Staff Sergeant Arnold is a figure who would have been recognisable to many of those dads whom Deborah Watling brought in from the garden – the tough, warm-hearted career soldier who made Malaya or Korea bearable with a considerate word or chit to visit the MO. (Had circumstances allowed, the part would have been a peach for William Hartnell.) Woolgar suggests an air of separateness that never quite betrays the plot's killer twist – that Arnold died weeks before we met him. It might be in the way he moves: Woolgar worked as a gigolo in Lucerne between the wars. Or it might be the way he speaks. That tight little gurgle in his voice isn't entirely an actorly mannerism. Woolgar had a bad chest all his life and spent most of his childhood smeared in embrocation. His raddled alveoli, though, became marketable. They add much, for instance, to Dennis Potter's play *Stand Up Nigel Barton* (1965), in which Woolgar's old miner launches a great gout of phlegm onto the parlour fire and listens to the sizzle. In *The Web of Fear*, his voice often sounds half-swallowed, as if the Intelligence were struggling to control his stiffening tongue.

There's another character, though, who might be used to interrogate the world of this serial. Seven days before *The Web of Fear* began its run, Yorkshire Television screened a gently mocking edition of *Whicker's World*, in which Alan Whicker, smoothie, hob-nobber and former Korean War correspondent, played chase with an Abominable Snowman and called on Terry Nation to ask how rich he was. As the BBC had just lost Whicker to ITV and the Daleks to Nation's transatlantic ambitions, the programme probably didn't raise too many smiles on Wood Lane. *Doctor Who*, however, had already prepared a riposte, in the form of London Television's Harold Chorley, whose thick-framed glasses and sing-song microphone voice seem to have been formed by the ecosystem of Alan Whicker Island. The nature of Chorley's work is faintly mysterious. We're told that he is the chosen representative of the British press, but to which medium will he supply his exclusives? Is he writing it up for the *Daily Chronicle*, the favourite newspaper of cottage hospital porters? That seems unlikely, as he uses his best broadcasting tones to narrate his own progress in and out of doorways. Captain Knight refers to him as "that television man" – but if that little microphone possesses some kind of in-built camera, Chorley will be returning to the office with hours of footage of military nostrils. So he's either reporting for radio, or planning some more experimental television essay in which he'll cut non-synchronised audio of Yeti roars and gunfire and tributes to the fallen Colonel Pemberton with footage harvested on the streets by his colleagues. Perhaps the executives at London Television saw Peter Watkins' *Culloden*, and felt the station was punching below its intellectual weight.

Chorley's presence under Goodge Street is one of the great clevernesses of Mervyn Haisman and Henry Lincoln's script: his interviews are stealth vehicles that deliver expository dialogue and allow characters to telegraph their true natures. (Anne Travers is never more interesting than when Chorley is insulting her red-brick university education.) He is light relief and a prime suspect – and anyone who knew the homosexual codes of the 1960s might also read something significant in the signet ring on the little finger of his right hand. But his braying awfulness also suggests what kind of Britain may lie beyond the poisonous fog. A disillusioned, depleted and complacent one, if the characters we meet are anything to go by. Captain Knight's band of men is unsupplied, unmotivated and inexplicably motley. "A right old Fred Karno's Army, innit?" grumbles Corporal Blake, comparing his comrades to the music hall troupe in which Charlie Chaplin first learned to dodge a custard pie. It's hard not to agree. *The Web of Fear* is played out in the Goodge Street Deep Shelter that was General Eisenhower's London base of operations. (After the war, a young National Serviceman called Henry Lincoln was billeted there.) Eisenhower's successors, however, are nowhere to be seen. And *Doctor Who* history tells us to expect no help from the United Nations until the end of the year.

It's a grim picture. Britain's response to the Killer Mist Panic has been to blow up bits of Victorian infrastructure, watch the lights blink out on the Underground map and make documentaries about itself. Driver Evans, the sneaky deserter, seems best equipped to survive. Even Colonel Lethbridge-Stewart, who enters this subterranean pocket of low morale like a blast of posh Scottish oxygen, is soon gasping for air. When he returns, almost tearful, from the battle of Covent Garden, you look into his eyes and hope that he'll a give a speech about a new revitalised, international fighting force with a drive-in HQ inside a plane, and shiny butterscotch-coloured uniforms capable of repelling the most serious spillage of Army Cocoa. But no. He is simply readying himself to become part of the chilling moral consensus reached in the story's final act – under which the surviving humans agree to appease the Great Intelligence with a kind of Munich Agreement, hoping that if this unknowable alien power is permitted to annex the Doctor's brain, it might roll off Britain, satisfied, and discharge itself upon some other planet. Even Jamie's heroic final intervention could be read as an act of self-interest. The Doctor has warned him that the brain-drain process will return him to the condition of a baby. "You'll have to look after me until I grow up," he cautions. When Jamie hears this, he looks distinctly shifty. Perhaps, when he orders the Doctor's tamed Yeti to attack its confederates, he is liberating himself from some unenviable childcare responsibilities.

There are no new nightmares. Our bad dreams are built from things we already know. For me, watching these recovered episodes was less like seeing something for the first time than having a lost memory restored. It also brought a flurry of stories from friends and colleagues, who told me how *The Web of Fear* instilled a horror of the London Underground or a love of watching Daz froth menacingly in the twin-tub. Nobody who saw it seems to have shaken it from their thoughts. So let me add another viewer, speculatively, to the list.


DOCTOR WHO
Patrick TROUGHTON
Nicholas COURTNEY
Jack WATLING
A city under siege! Londoners flee from...
The WEB of FEAR
BBC TELEVISION PRESENTS PATRICK TROUGHTON IN 'THE WEB OF FEAR' WITH NICHOLAS COURTNEY
FRAZER HINES DEBORAH WATLING AND JACK WATLING AS 'PROFESSOR TRAVERS' PRODUCED BY PETER BRYANT
WRITTEN BY MERVYN HAISMAN AND HENRY LINCOLN DIRECTED BY DOUGLAS CAMFIELD
BBC tv

Poster Artwork: Stuart Manning

Stanley Kubrick was an occasional member of the *Doctor Who* audience. Anecdote records that he was so intrigued by the weightless effects achieved by Douglas Camfield on *The Daleks' Master Plan* that he contacted the production office to discover the secret. At the beginning of 1968, his great epic, *2001: A Space Odyssey* was almost complete, and in that famously micro-managerial manner, he was plotting the progress of its poster campaign on the London Underground, station by station, platform by platform. He was also taking the difficult decision to dump Alex North's original score for the film and replace it with stock classical tracks. A decade or so later, he applied the same logic to the terrors of *The Shining* (1980). In one of the most disorienting scenes of the movie, Kubrick's camera follows Sissy Spacek and her son as they run into the labyrinth that lies beside the off-season hotel in which the story is set. Kubrick then cuts back to Jack Nicholson, who is inside the hotel, glowering like an angry god over a tabletop model of the same maze. Except that suddenly, it's not a model: two tiny figures, mother and son, are skittering through the centre of the pattern. And on the soundtrack, urgent strings reflect the weirdness of the moment. They are notes borrowed from Bartok's *Music for Strings Percussion & Celesta*, the same night-music that rings in the tunnels of *The Web of Fear* – and, most memorably, in that strange, savage moment when Julius Silverstein is clubbed to death by one of the exhibits in his own museum.

Working in the Kubrick archive recently, I found myself staring at a preparatory note for *Dr Strangelove* – a typed record of a daydream about a Soviet scheme to flush out the population of West Berlin with 'foul-smelling fog'. That way madness lies. But perhaps there's another idea here, rising from the mist. We are all caught in the web of fear. You, me, and Kubrick, too.

Don't struggle, it's too late. **DWM**

The Complete Seventh Series

The latest *Doctor Who* season box set contains 15 episodes starring Matt Smith – as the Eleventh Doctor begins his final journey to Trenzalore...

REVIEW BY **RICHARD ATKINSON**

INCLUDES BLU-RAY + ULTRAVIOLET DIGITAL COPY
BBC
DOCTOR WHO
THE COMPLETE SEVENTH SERIES
12

DVD/BLU-RAY BBC
STARRING Matt Smith (the Eleventh Doctor), Karen Gillan (Amy Pond), Arthur Darvill (Rory Williams), Clara (Jenna-Louise Coleman), Alex Kingston (River Song)
WRITTEN BY Steven Moffat, Chris Chibnall, Toby Whithouse, Neil Cross, Mark Gatiss, Steve Thompson, Neil Gaiman
DIRECTED BY Farren Blackburn, Nick Hurran, Saul Metzstein, Douglas Mackinnon, Colm McCarthy, Jamie Payne, Mat King, Stephen Woolfenden.
FIRST BROADCAST 25 December 2011 – 18 May 2013
RRP £51.05/57.18

The Doctor swaggers into an old, Wild West saloon. "Tea!" he says, slightly misjudging the situation and then, correcting himself: "The strong stuff – leave the bag in." It's moments such as this – among many, many others – that illustrate why Matt Smith is such a perfect Doctor, and why people who buy this box set will be enjoying his adventures long into the future. The woman behind the bar is a little more suspicious: "What you doin' here, son?" "Son?!" says Matt grinning from ear to ear, while simultaneously manoeuvring a toothpick around his mouth. Echoing our own thoughts about *him*, he continues: "You can stay!"

Just before the first episode on this box set, the Doctor narrowly avoided a death sentence, and there were strong hints that it was only a temporary stay of execution. With Matt's final scenes now mere weeks away, the run of episodes since then do feel like a long walk to the grave: negotiating a painful separation from Amy and Rory, and meeting a new companion who would draw him inexorably towards Trenzalore and – if I've understood all the cryptic foreshadowing correctly – the Fall of the Eleventh.

It's the way we dispatch Doctors these days; not for them the kind of unexpected clonk on the head that saw the Sixth Doctor suddenly turn into the Seventh. But it is perhaps an appropriate thought to be bubbling along in the background during the Eleventh Doctor's final full series...

This release does, of course, present this run of episodes as a 'complete' season, but it doesn't really come across as such. It's really two shorter series, as broadcast, each with a Christmas Special that acts as a prologue.

Both Specials have the Doctor stepping away from the role of crusading hero. In *The Doctor, the Widow and the Wardrobe* he even relinquishes his name, calling himself the Caretaker. Of course, at the other end of the series, we'll be meeting another Doctor who isn't 'the Doctor', and discover that this isn't the first time he's tried to run away from himself...

This first Special is a pause for breath between the time-bending 2011 finale (*The Wedding of River Song*) and the 'weekly blockbusters' of the 2012 run. It's full of whimsical ideas such as the gift-wrapped box that is a secret gateway to another world, naturally occurring Christmas decorations and trees with souls. It's not particularly plot-driven, but it does nevertheless feel emblematic of Steven Moffat's *Doctor Who*. A lot of his stories feature children and their parents. Here, the wondrous, child-like magic of Christmas is threatened by adult concerns such as bereavement, avarice and boring old responsibility.

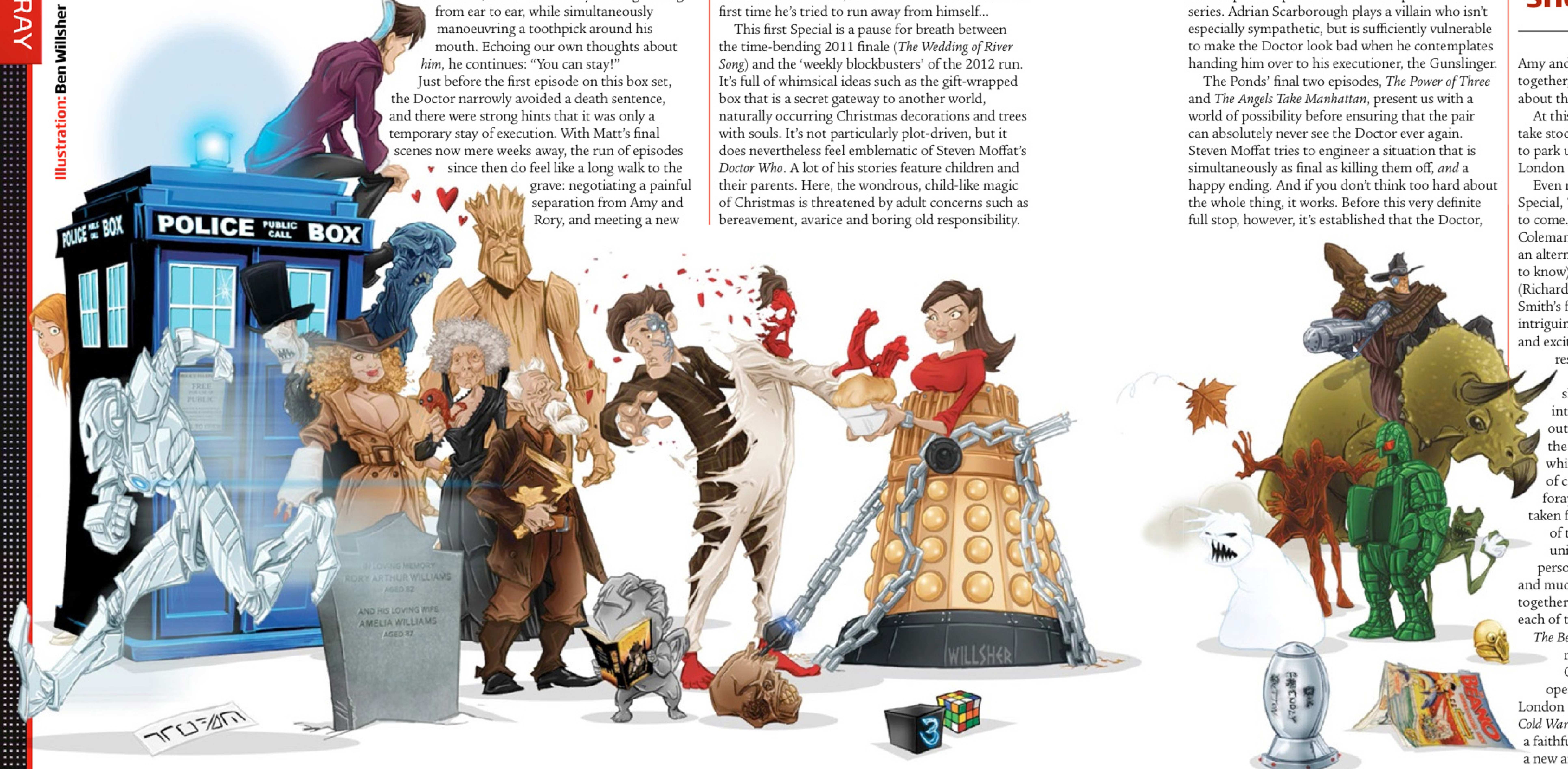


Illustration: Ben Willsher

Having decided at the end of all this that family is important, the Doctor returns to Amy and Rory... and the couple then spend quite some time living a double life; juggling adventuring with the Doctor, with domestic bliss back on Earth.

Asylum of the Daleks and *Dinosaurs on a Spaceship* are great action adventures. There's a scene during the second half of *Asylum* where, with the odds stacked against him, the Doctor declares: "In no particular order, we need to neutralise all the Daleks in this Asylum, rescue Oswin from the wreckage, escape from this planet and fix Amy and Rory's marriage." Which he then, of course, does. It's a story with great pace and purpose. Similarly, *Dinosaurs on a Spaceship* is terrific fun: Mitchell and Webb as robots, monsters lurking in the shadows, and a brilliantly played countdown to destruction. But just as you think you have the measure of it, something strange happens: the Doctor packs the bad guy off to his certain death...

The next episode, *A Town Called Mercy*, examines this peculiar spin of the Doctor's moral compass in more depth. *Doctor Who* considered the issue of whether it is ever justifiable to resort to violence as early as its first two stories, but this lengthy contemplative episode feels like a departure for the series. Adrian Scarborough plays a villain who isn't especially sympathetic, but is sufficiently vulnerable to make the Doctor look bad when he contemplates handing him over to his executioner, the Gunslinger.

The Ponds' final two episodes, *The Power of Three* and *The Angels Take Manhattan*, present us with a world of possibility before ensuring that the pair can absolutely never see the Doctor ever again. Steven Moffat tries to engineer a situation that is simultaneously as final as killing them off, *and* a happy ending. And if you don't think too hard about the whole thing, it works. Before this very definite full stop, however, it's established that the Doctor, Amy and Rory had many years of adventuring together, and I'm sure people will be telling stories about the three of them for decades to come.

A triumphant return for the Ice Warriors in *Cold War*.

'The final eight episodes of this box set show great ambition... There is no shortage of ideas, and much potential.'

At this juncture there's another opportunity to take stock. His hearts broken, the Doctor decides to park up the TARDIS on a cloud above Victorian London and adopt a reclusive lifestyle.

Even more so than the previous Christmas Special, *The Snowmen* paves the way for the series to come. It showcases the versatility of Jenna Coleman (playing different takes on what is already an alternative version of the Clara that we'll come to know), and introduces the villainous Dr Simeon (Richard E Grant). It is, perhaps, the best of Matt Smith's festive encounters. It manages to present an intriguing self-contained adventure, full of action and excitement, while still feeling of a piece with the rest of the series.

The final eight episodes of this box set show great ambition. The usual journeys into the past, the future and the depths of outer space are taken to extremes. From the vast rings of Akhaten, to the Doctor's whistle stop trip through the entire history of civilisation. And in addition to the usual forays into the fourth dimension, we are also taken for a journey through the shifting reality of the TARDIS interior, to a spooky pocket universe, and back through the Doctor's own personal timeline. There is no shortage of ideas, and much potential. It doesn't always quite come together but there is, nevertheless, much to enjoy in each of the episodes.

The Bells of Saint John is smart and fun, reintroducing the Doctor as much as it does Clara. It feels very much like the season openers of years gone by, with its contemporary London setting, and attention-grabbing set pieces. *Cold War* skilfully walks the line between presenting a faithful recreation of an old monster and finding a new angle. The story has some similarities to 2005's *Dalek*, which bodes well for this story about a lone Ice Warrior to being followed sometime soon by a full-scale Martian invasion. *Hide* is beautifully atmospheric; *The Crimson Horror* laugh-out-loud funny. *The Name of the Doctor* opens with an extraordinary mythology-busting introduction and concludes with a jaw-dropping closing scene.

Another old enemy lurking in the shadows!

For me, *Nightmare in Silver* was the low point of the season. The writer, Neil Gaiman, had made much of the fact that his Cyberman story was going to take a back-to-basics approach. But if you're going to take away the idea that the Cybermen have lost their humanity – their *emotions* – then why have the Cybermen at all? Regardless, **DWM** has had letters nominating the story as the best of the 2013 series. Likewise with *The Rings of Akhaten*, and I'm sure *Journey to the Centre of the TARDIS* also appeals to its own kind of fan – those with a special fascination with the more sci-fi aspects of the series. ►

The Paternoster gang take tea in *The Name of the Doctor*.

Lumping it all together, this run of episodes is undoubtedly the most creative and diverse of all the Eleventh Doctor's series. When all of these stories were reviewed in depth, immediately after broadcast, **DWM** found quite a number of the episodes lacking in some regard. But while some individual stories might not be the absolute best *Doctor Who* has to offer, this season will be regarded fondly at a greater distance.

It's important to consider the sustaining impact this series' Daleks, Cybermen, Ice Warriors and Weeping Angels – not to mention new monsters like the Whispermen and Mr Sweet – will have had on younger members of the audience. The series will be remembered for considered contributions from the likes of Dougray Scott (Professor Palmer in *Hide*), or for bigger performances such as Diana Rigg's glorious Mrs Gillyflower. And in terms of the legacy of the show, this series gave us a new generation of the Lethbridge-Stewarts; properly established the Victorian crime-fighting outfit of Jenny, Vastra and Strax; and, of course, gave us a new mysterious incarnation of the Doctor.

But above all else, viewers will return to these episodes for Matt Smith's magnificent central performance. His Doctor is running out of time. In the stories he has left, he'll be sharing the limelight with David Tennant and John Hurt – *John Hurt! How amazing is that?!* – and focusing more than ever on his imminent, untimely demise. With its combination of all-out action and quieter, more reflective, moments *The Complete Seventh Series* shows off the Eleventh Doctor at his very best.

DVD Extras

In addition to its 15 individual stories, this set is also packed full of 'prequels' and 'minisodes' – or whatever you want to call them – and, for completeness, *Good As Gold*, the story written by the children of Ashdene School. In general, most of the bite-sized episodes work best as a tantalising hint as to what the associated episode may be about, but often (and especially if they feature Dan Starkey's Strax) they take the form of comedy sketches.

The best of those previously released in some form is *Demon's Run: 2 Days Later*, which reveals that rather than suffering a mortal wound at the end of *A Good Man Goes to War*, Strax had in fact just fainted. Of the new scenes exclusive to this box set, *Clara and the TARDIS* stands out, furthering the awkward relationship between the two. Having decided the 'Doctor's wife' is a right cow in *Hide*, Clara discovers just how petty the time machine can be, when it hides her bedroom and rubs her face in the Doctor's past conquests. "That woman is *all* legs," say Clara, looking at a picture of Amy.

'This series gave us a new Lethbridge-Stewart; properly established Jenny, Vastra and Strax; and gave us a new mysterious incarnation of the Doctor...'

The bonus features give ample coverage of both companions (plus Rory) in *The Last Days of the Ponds* and *Creating Clara*. We see Karen Gillan and Arthur Darvill tearfully relinquish their roles and then, on switching discs, we see Jenna Coleman all wide-eyed with enthusiasm for the challenge that lies ahead of her.

The TARDIS causes mischief for Clara...

Elsewhere, the package is bulked out with a series of US documentaries, that strike a broader, more mainstream tone. Three out of the four (covering *Doctor Who* in the US, the companions since 2005 and super convention Comic Con) contain dangerous levels of Barrowman. He squirms in his seat as he tries to frame universal theories about his favourite TV series. He's particularly vocal on quite what it takes to be a companion, at which point I have to defer to his boundless enthusiasm. Seeing a clip of the Ninth Doctor tempting Rose into the TARDIS and away from a humdrum life of "work, food and sleep", I found myself thinking, "But those are three of my favourite things!"

The final US documentary is an impressive piece of work, wrangling a scientific rationale around 50 years of inter-dimensional nonsense. It's inspiring in its own way, but surely it's a real pity if that big interior isn't somehow, magically actually inside that police box, and not conveniently tucked away at the other end of a wormhole. This one will probably appeal no end to those who enjoyed *Journey to the Centre of the TARDIS*.

Taking an equally analytical approach to the making of this series of adventures is a set of Behind the Scenes featurettes on all the episodes apart from *The Doctor, the Widow and the Wardrobe*. The last eight of these are narrated by Richard Bacon, exhibiting slightly more enthusiasm than I suspect he really has.

For those with a genuine boundless interest in the production process, the commentaries on these discs take things even further. There may only be a mere four, compared with the commentary overload in previous 'Complete Series' sets, but between them they give an invaluable insight into acting, writing, direction, design and visual effects. Of particular note are the commentaries for *Cold War* and *Hide*.

On the former, we find Mark Gatiss – as insightful and engaging as ever – chatting with visual effects experts Murray Barber and Jenna Powell about the challenges, and joy, of stranding the Doctor in a sinking submarine with a big scaly monster. At one stage Mark boldly proclaims that *Doctor Who* has never done submarines before. An oversight, surely, but his point about using it to create an atmospheric, claustrophobic setting still stands, as the bridge of the sub in *The Sea Devils* looked like it was the size of a snooker hall.

The discussion on *Hide* is between Matt Smith and the director Jamie Payne. These two are clearly professionals with an absolute passion for the work they do, and they scrutinize the production scene by scene. Matt's delivery even compliments the spooky atmosphere of the story itself as he leans into the mic and whispers his observations.

Overall – much like the series itself – the extras cover a tremendous range: whether you're interested in the cultural impact of Peter Purves as Morton Dill in *The Chase*, or a potato-headed alien declaring war on the Moon. A fine celebration of the current fortunes of *Doctor Who*. **DWM**

The Light at the End

It's the biggest reunion of old Doctors ever! The ultimate audio celebration of *Doctor Who* is here at last...

REVIEW BY **MATT MICHAEL**

AUDIO DRAMA Big Finish (*www.bigfinish.com*)

WRITTEN BY Nicholas Briggs

STARRING Tom Baker (the Fourth Doctor), Peter Davison (the Fifth Doctor), Colin Baker (the Sixth Doctor), Sylvester McCoy (the Seventh Doctor), Paul McGann (the Eighth Doctor), Geoffrey Beevers (the Master), William Russell (Ian/the First Doctor), Frazer Hines (Jamie/the Second Doctor), Louise Jameson (Leela), Sarah Sutton (Nyssa), Sophie Aldred (Ace), India Fisher (Charlie), Tim Treloar (the Third Doctor).

RRP Standard Edition £14.99 (CD)/£12.99 (download) Limited Collector's Edition £40.00 (CD)/£25.00 (download); Limited Vinyl Edition £99.00 (price includes download).

On 23 November 1963, two perfectly ordinary British people walked through the doors of a Metropolitan police box, and in that moment their world changed forever. Nothing has ever been quite the same since. 50 years and countless adventures later, this anniversary story begins back when it all started, with the TARDIS crashing out of the sky and into the life of another perfectly ordinary man: Bob Dovie. But this time, the encounter doesn't herald the beginning of the Doctor's adventures, but their final end. This time, not even the Doctor can save the universe alone. It'll take at least eight of him.

It's an unbroken British tradition that every 10 years multiple Doctors must come together to face the greatest threat in their history. And while TV's *The Day of the Doctor* celebrates the Doctor's later incarnations, *The Light at the End* gives his earlier selves, plus a cornucopia of companions, their moment in the limelight. The Fourth Doctor and Leela work with the Eighth Doctor and Charley to investigate a mysterious red light that has appeared on every TARDIS console; the Fifth Doctor and Nyssa locate the source of the temporal instability that threatens to tear time itself apart; the Seventh Doctor and Ace investigate the activities of sinister alien arms dealers the Vess; the Sixth Doctor and Peri set course for the Big Bang itself, and the first three Doctors offer guidance to their other personas. Meanwhile, like a spider in the web, the Master seeks to tangle his arch-enemies in a time trap so secure that it will be as though they never existed at all.

It's the kind of brief even Terrance Dicks might baulk at. Wisely, writer/director Nicholas Briggs takes a leaf from Dicks' approach to *The Five Doctors* and recognises that the story is the event of uniting the Doctors, understanding the different approaches they take to dealing with the danger they face, and delighting in their interactions.

The first episode gives each Doctor their own plot thread to follow, guiding all of them into the Gordian Knot of timelines that the Master has woven, and only bringing together the oldest and youngest Doctors. It's especially heartening to hear Tom Baker, who once seemed almost loath to even acknowledge the existence of other Doctors, paired up with another Liverpudlian incarnation: he and Paul McGann fit together like Lennon and McCartney, sardonic and sentimental, and utterly superb. The scenes in which they bamboozle the Master are the absolute highlight of the story.

Elsewhere, the Fifth Doctor gets to be hapless but heroic, the Sixth Doctor is bombastically brilliant, and the Seventh lurks in the background asking all the right questions. Then, at the end of Part One, a cliffhanger lifted straight out of a Steven Moffat episode blows the whole story wide open. If this listener had had to wait a week for the resolution I might have exploded myself.

While – with the exception of the Fourth and Eighth Doctors – the first episode kept the Doctors largely apart, in the second they're very much forced together in dire straits. All the normal ingredients of a multi-Doctor story (Time Lord conspiracies, terrifying monsters and universal Armageddon) are present and correct, but the bit we all wait for – seeing how the different Doctors work together – takes centre stage. In part, that's why *The Light at the End* works better than Big Finish's 40th anniversary release, which had the old Doctors manifest as fairy tale imitations of themselves and barely interact. Here, we get almost a whole episode of eight Doctors working together.

That's right – eight Doctors. William Russell and Frazer Hines, making the most of their *Companion Chronicles* experience, voice the First and Second Doctors, and Tim Treloar is a very creditable Third in a respectful nod to the originals. As the Master's web tightens the Doctor's companions fade from history, meaning there's even more focus on the many Doctors themselves.

While the bulk of the story is resolutely old school – right down to the recurrence of the classic telepathic conference between the Doctors – the climax takes much more of a leaf from the current series: although those fateful words "timey-wimey" aren't mentioned, one of the Eleventh Doctor's well-worn catchphrases does crop up. But who can begrudge Briggs that? He's crafted an anniversary story that not only ticks all the right boxes, but one that feels like a genuine celebration of the Doctor himself. Pure gold.

> **'Nicholas Briggs has crafted an anniversary story that feels like a genuine celebration of the Doctor himself. Pure gold.'**

Big Finish has really pushed the boat out with *The Light at the End* – it's available in three different editions. The standard two CD release is very nice, but seeing as it's the 50th anniversary you might very well be tempted by the collectors' limited edition, which features three bonus discs and a gorgeous commemorative book. The extra discs contain *The Making of The Light at the End*, which makes it sound like the story was as fun to record as it was to listen to; *This is Doctor Who at Big Finish*, a documentary that reminds us of the remarkable story of audio *Doctor Who*, and *The Companion Chronicles* story *The Revenants* – originally released as a **Doctor Who Magazine** exclusive download and only available on CD as part of this release. And if you're feeling really celebratory check out the sumptuous vinyl edition: a collectors' item of the future, and a very special way to mark this very special release. **DWM**

Death's Deal

DOCTOR WHO
DESTINY OF THE DOCTOR
DEATH'S DEAL
by Darren Jones
Performed by Catherine Tate and Duncan Wisbey

AUDIO READING AudioGO
WRITTEN BY Darren Jones
PERFORMED BY Catherine Tate and Duncan Wisbey
FEATURING The Tenth Doctor and Donna
RRP £10.20 (CD), £6.79 (download)

The Doctor's destiny draws ever closer as this 50th anniversary audio series reaches its penultimate instalment. That skinny boy in a suit and his Chiswick bride have received dozens of SOS signals from the planet Death's Deal – the most deadly place in the galaxy. Landing, they bump into a tourist ship full of rich aliens, plus an enigmatic young girl called Lyric, who seems to have her own reasons for braving the planet's giant killer worms. Pretty soon, Death's Deal lives up to its reputation, and cut off from the TARDIS and any escape, the Tenth Doctor, Donna and the survivors set off on a desperate race to escape.

Death's Deal most resembles one of the TV series' journeys through dark places: like *The Lazarus Experiment* or *The Doctor's Daughter,* for example. While Donna and newfound alien friend Krux have to dodge the deadly flora and fauna in the tunnels beneath the planet's surface, the Doctor gets to work with Lyric and her space pirate boyfriend to uncover the truth behind the murderously hostile wildlife.

Of the two plot threads it's the former that's more exciting. That's largely because, while her reading of all the characters is great, hearing Catherine Tate playing Donna again – and not just Donna, but Donna at her inimitable best – is just joyous. Thrown together with a sentient clam, forced to rely on each other to survive, we learn that Krux and Donna both have hard, harsh shells but are kind of soft and gooey inside. Meanwhile, the Doctor, though as insightful and instinctively brilliant as ever, has to go through the motions of disgust and irritation at corporate greed before saving the cosmos with his customary flourish.

There's also the obligatory *Destiny of the Doctor* cameo from the Eleventh Doctor – whose message for his previous incarnation is full of admiration, giving us the sense that when these two finally meet face to face there'll be none of the abrasion we've seen in previous multi-Doctor team-ups.

Death's Deal doesn't quite reach the heights of *Night of the Whisper*, but it's another very entertaining, punchy story from a range that deserves to continue beyond the anniversary celebrations. **MATT MICHAEL**

Ghost in the Machine

DOCTOR WHO
KATY MANNING
GHOST IN THE MACHINE
THE AUDIO ADVENTURES OF DOCTOR WHO
DAMIAN LYNCH
BENJAMIN CHIKOTO
THE COMPANION CHRONICLES

AUDIO READING Big Finish
WRITTEN BY Jonathan Morris
PERFORMED BY Katy Manning and Damian Lynch
FEATURING The Third Doctor and Jo
RRP £8.99 (CD), £7.99 (download)

The Doctor and Jo Grant have arrived on a mysterious and apparently abandoned base in the distant future, and the Doctor has promptly gone into a frost-covered coma – as he occasionally did, in the early 1970s. The only clue he's left her is a tape recorder with a note – 'use me'. And so, alone, trapped in the dark, surrounded by corpses, Jo does just that. But she soon discovers that the base is far from abandoned, and not all of the corpses are, strictly speaking, dead.

The Jo Grant years of *Doctor Who* happened to coincide with a golden age of TV horror, one of whose highlights was Nigel Kneale's *The Stone Tape*, the chilling tale of recordings of the dead. Kneale specialised in putting a sci-fi gloss on classic horror stories – an approach that clearly inspired the makers of *Doctor Who* from the mid-1960s onwards, and especially in the early 1970s.

Jonathan Morris' *Ghost in the Machine* is a particularly potent homage to that era. It might take as its starting point the opening of *Planet of the Daleks*, with the Doctor frozen and Jo wandering about talking into a dictaphone. But this is pure gothic horror: rotting corpses, skeletons of the unquiet dead, haunting voices echoing through the deserted halls of the space station, and an angry ghost preying on the living. The medium really is the message, with all the properties of tape recordings – rewind, erase, copy – used to maximum low-tech effect.

Director Louise Jameson goes slightly beyond what Barry Letts would have allowed on TV at the time – and it pays off, giving us the most strikingly scary *Doctor Who* story since *Midnight*. There are some genuinely unsettling scenes of Jo begging for her life that Katy Manning plays with absolute conviction, and the cliffhanger is blood-curdling. As the nature of the menace starts to become clear, Jo's peril only increases, and Manning rises to the occasion by voicing not only the Doctor, but the monster too.

Best listened to alone, on a dark and stormy night, *Ghost in the Machine* is one of the very best Big Finish productions. **MATT MICHAEL**

The Trial of a Time Lord - Volume 2

TALKING BOOK AudioGO
WRITTEN BY Pip and Jane Baker
READ BY Bonnie Langford, Michael Jayston
FEATURING The Sixth Doctor and Mel
RRP £18.35 (CD), £13.98 (download)

Novelised by its original writers, Pip and Jane Baker, as *Terror of the Vervoids* (broadcast in 1986 as *The Trial of a Time Lord* Parts Nine-Twelve), this story is the Doctor's case for his own defence against the Time Lords' charge of meddling in the affairs of other societies. The adventure is read by Bonnie Langford, who played the Doctor's new companion Mel on television, and is set onboard the intergalactic space liner *Hyperion III*. Here, a group of scientists have created intelligent plant creatures with a hatred for humans – the Vervoids.

The story sets itself up as an archetypal whodunnit, and in doing so does itself no favours. Apart from one incident where one character poisons another, it doesn't really unfold in that way at all. More satisfying is to see it as a straightforward 'monsters versus humans' story, a kind of throwback to the 'base under siege' stories of the Second Doctor.

Langford is utterly brilliant in her reading of this story. Her previous novelisation reading, *Paradise Towers*, was jaw-dropping for being quite different from her performance as Mel in the series itself. *Terror of the Vervoids* proves this was no fluke. Langford gives an excellent account of all its characters but it's Mel that's the most changed. Unsurprisingly, the Bakers barely change a line of dialogue, so direct comparisons between the TV and book versions are easy. The improvement is extraordinary, and should have the makers of her stories blushing over what they missed.

Simon Power contributes a soundtrack that seems to hold fire until the Vervoids break out of their pods – not a bad move for a story with only limited environments to play with. The Doctor's exercise bike scene is played without 'muzak', creating a very different scene. Only Langford's pronunciation of Mogarian as 'Mow-garian' hiccups what is otherwise an impressive voyage.

Parts Thirteen-Fourteen – novelised as *The Ultimate Foe* by Pip and Jane Baker – brings the trial to its conclusion. With one episode written by Robert Holmes and the other by the Bakers themselves, *The Ultimate Foe* undoubtedly tells a different story to the one originally intended, but it is in no way a failure. Read by Michael Jayston, who played court prosecutor the Valeyard in all 14 of *Trial*'s episodes, the story is set within the trial room and the surreal world of the Matrix. The Bakers appear to enjoy novelising Holmes' script immensely, teasing out the introduction of the Master and the revelation over the Valeyard's true identity for as long as they can. Their own contribution,

DOCTOR WHO
THE TRIAL OF A TIME LORD
VOLUME 2
READ BY BONNIE LANGFORD AND MICHAEL JAYSTON
DOCTOR WHO: TERROR OF THE VERVOIDS
PIP AND JANE BAKER
DOCTOR WHO: THE ULTIMATE FOE
PIP AND JANE BAKER

however, also carries a sense of occasion, upping the stakes with a super-weapon trained on the trial room.

Jayston takes the Valeyard down a notch, and the Master down several, to give us a sombre portrayal more Moriarty than most. The Matrix scenes – this time all Victorian brickwork and cobbles – are a highlight, and just because the original got there first with its sound-scape of spooky nursery rhymes and evil laughter shouldn't detract from Power's own sterling work. **VANESSA BISHOP**

The Vault

BOOK BBC Books
WRITTEN BY Marcus Hearn
RRP £30.00

Surely even the most undemanding, frugal type looks forward to a bit of a fuss on their fiftieth anniversary. Come on, this is no time for Café Rouge and a demi-carafe of Albanian Riesling. Push the boat out, put a posh frock on. With 23 November almost upon us, *Doctor Who* fans (not, it's fair to say, people on whom you would readily stick the label 'undemanding') know by now that they needn't worry about being presented with the equivalent of a flood-damaged box of Matchmakers. But as well as any on-screen celebrations, each of the show's significant anniversaries has been marked by the publication of a commemorative book, and Marcus Hearn's *The Vault* is the golden jubilee offering – a painstakingly curated, exquisitely presented record of a 50-year love affair.

Superficially chronological, the structure of the book is less rigid and much more clever than it first appears. Most chapters cover one year in *Doctor Who*'s run, with those years when the programme was off the air understandably covered by two chapters for them all. But within this linear framework, Hearn takes something from each year as a starting point from which to explore a particular theme, ranging across the full history of the show in doing so.

One essay considers time paradoxes in *Doctor Who*; another – perhaps bravely, given *The Vault*'s likely readership – looks at the show's sometimes fraught relationship with its more exacting fans. It is these essays that give the book substance, delivering thoughtful and insightful ruminations on the show's ideas, influences and reception. *The Vault* is also excellent on *Doctor Who*'s existence outside the television series itself, particularly on the early days of Target Books, and the way some writers used those novelisations to push against the limitations of what could be realised on television.

Visually the book is a delight, with the design of each page doing full justice to the wealth of rare and previously unpublished images Hearn has assembled. As well as photos from throughout the programme's history, *The Vault* includes designs, models and props that have been photographed for the first time, living up to Hearn's description of his book as a journey through a museum of *Doctor Who*. These pictures and their captions also build up a comprehensive catalogue of *Doctor Who* tie-in merchandise – the

TREASURES
from the
FIRST 50 YEARS
BBC
DOCTOR WHO
THE VAULT
Foreword by
STEVEN MOFFAT
50 YEARS
MARCUS HEARN

Annuals, the Easter egg, the 1970s Top Trumps cards – that will transport many fans straight back to childhood Christmases and birthdays (and perhaps to the stab of indignation they felt on seeing Sea Devils identified as Ogrons, and vice versa, on the Top Trumps).

Built up from all this material, *The Vault* certainly adds weight to *Doctor Who*'s claim to being the most thoroughly documented programme in television history, but it was on being confronted with some of this stuff that I guiltily started to wonder if perhaps it isn't a little too reverent in its approach. *The Doctor: His Lives and Times* (reviewed in **DWM** 466) had rather more fun with the history of *Doctor Who*. By contrast, *The Vault*'s meticulous itemising of old *Radio Times* covers, wigs and action figures can feel ever so slightly earnest.

But this is a minor quibble with what is a thoroughly beautiful book and a fitting chronicle of 50 years of a remarkable television programme. Above all, with its juxtaposition of iconic and neglected images, and its admirably clear-sighted take on *Doctor Who*'s history, pretty much every page of *The Vault* includes something to remind you just why you fell in love with that programme in the first place. Happy anniversary. **HYWEL EVANS**

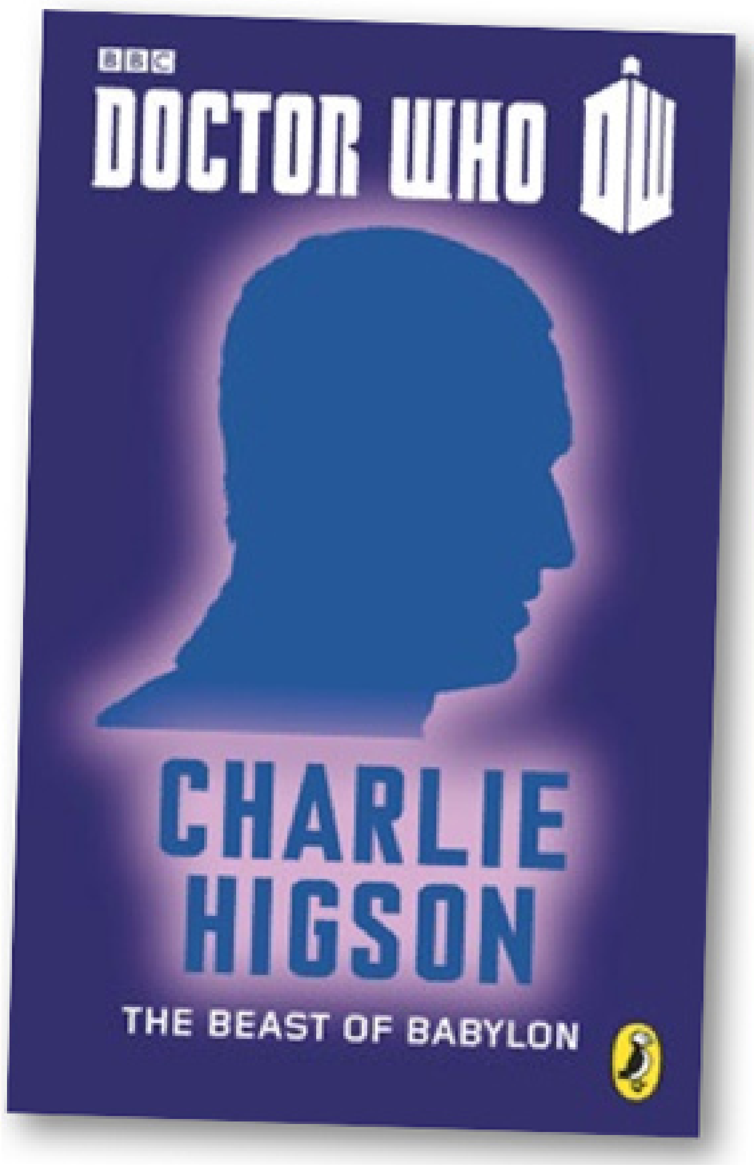
> **'*The Vault* reminds you just why you fell in love with *Doctor Who* in the first place...'**

The Beast of Babylon

EBOOK Puffin
WRITTEN BY Charlie Higson
RRP £1.99

Ninth Doctor stories are like buses. You wait eight years for one, then two come along at once. While it seems we may be denied the presence of the Ninth Doctor in *The Day of the Doctor*, in wider *Doctor Who* media at least, the 50th anniversary has given an excuse to dust down a battered leather jacket and reacquaint ourselves with the Doctor that kicked the door in for the series' success in the twenty-first century. In short: fantastic!

Hot on the booted heels of AudioGO's *Night of the Whisper* comes *The Beast of Babylon*, the latest entry from Penguin's anniversary e-short story collection – all of which will be published as a collected print anthology, *11 Doctors, 11 Stories*, this month. For the Ninth Doctor's adventure, Penguin has yet again come up trumps with the choice of writer – *Young Bond* novelist Charlie Higson.



A girl named Ali encounters the Doctor while she's on a picnic with her family. The Time Lord is on the trail of a planet-eating Starman; after a botched attempt to end the creature's threat on Ali's homeworld, the Doctor must track it through history to ancient Babylon and stop it before it destroys Earth. But what about his new companion, Ali? How will she cope with time travel?

As this series for younger readers has developed, it's been pleasing to see some genuinely big hitters from the realm of children's fiction contributing. Charlie Higson is accomplished in other fields beyond being a phenomenally successful children's author. In addition to the *Young Bond* novels he's written adult thrillers, he's an actor (*The Fast Show*, amongst many other things), and also works as a television and radio writer/producer.

Higson pulls a neat trick here, using perspective to tell a different kind of first adventure for a new companion. It's all about perception, and he trickles things out a bit at a time until reality dawns. Ali is a great character, in many ways the perfect companion, but there's good reason why she doesn't end up travelling with the Doctor, which becomes clear during the story.

The Beast of Babylon is set in the gap towards the end of 2005's *Rose*, where the Doctor seemingly departs, only to rematerialise scant seconds later. A heartbeat for Rose Tyler, but days, weeks, or months for the Doctor. By choosing to write a Rose-free adventure, Higson has penned a story that is *about* Rose – why she's so special, and just why the Doctor comes back for her. The final chapter will gladden the heart of any fan who was there for that comeback first episode.

Excepting Ali, the star of Higson's show is the Ninth Doctor. Anything that adds to the mythos of this short-lived incarnation is welcome, and one can only hope that more is on the way. Here he is thoughtful, bullish, confused, funny, heroic. Higson evokes so much of what made Christopher Eccleston's performance so engaging, it's a treat to read.

Historical adventure and alien threat aside, *The Beast of Babylon* riffs successfully on an underlying theme of fitting in, a staple of young adult fiction. The Doctor, the last of the Time Lords, is searching for his own niche in a big universe. Thanks to Ali, he finds that place and by the end, he's ready to embark on that trip of a lifetime. **MARK WRIGHT**

The Enemy of the World

The Doctor prepares to impersonate Salamander.

DVD BBC
STARRING Patrick Troughton (the Second Doctor/Salamander), Frazer Hines (Jamie), Deborah Watling (Victoria)
WRITTEN BY David Whitaker
DIRECTED BY Barry Letts
FIRST BROADCAST 23 December 1967 – 27 January 1968
RRP £20.42
RELEASED 25 NOVEMBER

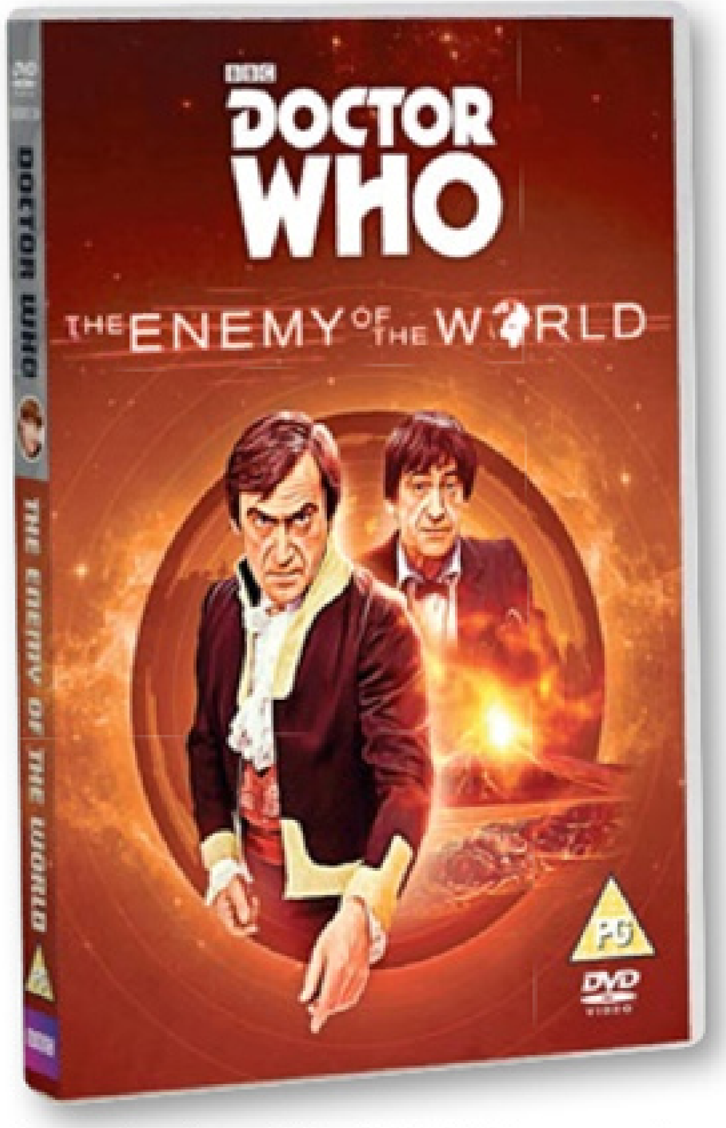
Just a few weeks ago, *The Enemy of the World* was a lost classic, with only Episode 3 held in the BBC archives. In just over a week's time, the whole six-part serial will be sitting on our DVD shelves, thanks to Philip Morris, the man who discovered film recordings of the episodes in Nigeria [see last issue].

Because of the super-fast turnaround in producing this DVD, there aren't any of the special bonus features that we've become accustomed to – but we can expect to see the six episodes in beautiful clarity, thanks to the efforts of the BBC's unofficial 'Restoration Team', who have laboured night and day to restore them to something which – as far as is possible – resembles the quality of the original videotapes.

"The original tapes which *Doctor Who* was recorded on in the 1960s had 50 discrete pictures per second," says the Restoration Team's Peter Crocker. "But when film recordings were made for overseas sales – the only copies now surviving – every consecutive pair of images was blended into one image on film, losing the characteristic smoothness of motion. VidFIRE stands for Video Field Interpolation Restoration Effect and is the process applied to film recordings to simulate closely the 'live' look that studio scenes had on their original transmissions from videotape. In simple terms, the missing images are recreated by analysing the motion of objects in the picture to give 50 discrete images per second again."

Keen viewers who downloaded *The Enemy of the World* and *The Web of Fear* from iTunes may have noticed that the VidFIRE effect was absent...

"Because iTunes was developed originally to deliver content exclusively to an iPod, iPhone or computer display, none of which is capable of displaying interlaced video images, it does not support the format," Peter Crocker explains. "In theory, if files were encoded as 50p (50 progressive images per second) then the video look of VidFIRE could be reproduced, but that would lead to larger file sizes and not all hardware would be compatible, either struggling or failing to display the programme. In practice, archive TV shows are deinterlaced (akin to the old film recordings!) during the encoding of files for iTunes. It is pointless for a programme to be VidFIREd only for the process to be removed again, so episodes for iTunes are supplied before VidFIRE has been used.



"For this DVD – and for *The Web of Fear* release next year – where people will be watching mostly on TVs which are able to display interlaced images, the episodes will be VidFIREd as usual. Also, the resolution will be better – 720 x 576 pixels in Region 2, compared with 640 x 480 pixels on iTunes download."

But enough about the technical stuff – what about the story itself? *The Enemy of the World* is a story that most of us had never seen until a month ago, and some of us are still holding strong and not devouring it all in one go...

"Please don't tell me what happens in the end!" begs former *Doctor Who* showrunner Russell T Davies, when we ask him how he's been enjoying the story. "I'm exerting an iron will-power and saving the last episode for 23 November itself! But I'm loving *Enemy*, so far. My previous knowledge of the story stems from the *Radio Times* 10th Anniversary publication – dear God, that's 40 years old now – which spoke of helicopters and hovercraft and Australia. It all sounded so impossibly glamorous. So it's kind of reassuring to discover that the helicopter's quite small, and the hovercraft's a three-seater, and Australia is Margate. Don't get me wrong, I'm not disappointed, just the reverse – I love the fact that it's still good old *Doctor Who*! There's so much to love; Patrick Troughton's Mexican sorcerer, the back projection, hiding under a jetty, the fact that you can watch an earthquake through binoculars, Fariah, wonderful Fariah... oh, all of it! We can never thank Philip Morris enough for finding these long lost treasures. When bringing the show back in 2005, we always knew we were standing on the shoulders of giants, and now, in the 50th year, behold, giants are walking the land again."

TOM SPILSBURY

> **"We can never thank Philip Morris enough for finding these long lost treasures!"**

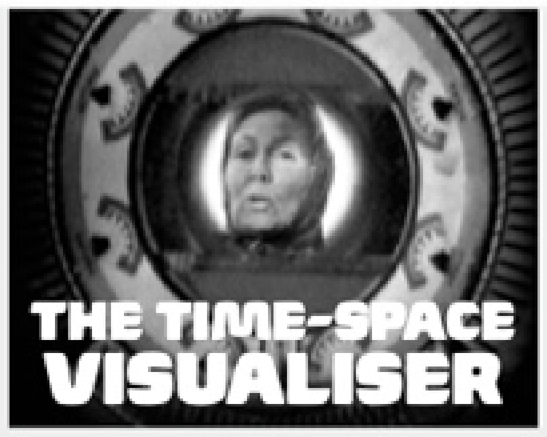
BUY IT BECAUSE... It's a DVD that until a very short time ago seemed utterly impossible – but it's here, it looks better than ever, and it's completely fantastic.

WHAT'S IT ABOUT?

The TARDIS lands on Earth in 2018, and it quickly becomes clear that the Doctor is the double of Salamander, the would-be saviour of the world. But there are those that believe Salamander has his own agenda, and they enlist the Doctor to impersonate him to uncover the truth...

Colin, Mary and Astrid.

Poor Victoria! At the mercy of Benik.



THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

NOVEMBER

MONDAY 25

DVD

- ***The Enemy of the World*** by David Whitaker [Second Doctor, Jamie and Victoria] BBC £20.42
See above

SATURDAY 30

CD - AUDIO DRAMA

- ***The Light at the End*** by Nicholas Briggs [Fourth Doctor, Fifth Doctor, Sixth Doctor, Seventh Doctor, Eighth Doctor, Leela, Nyssa, Peri, Ace, Charley, the Master... and many more!] Big Finish £14.99/£40.00
- ***1963: The Assassination Games*** by John Dorney [Seventh Doctor and Ace] Big Finish £14.99
- ***The Lost Stories: Lords of the Red Planet*** by Brian Hayles [Second Doctor, Jamie and Zoe] Big Finish £16.99
- ***Bernice Summerfield: Missing Persons*** by Hamish Steele, Martin Day, David Llewellyn, James Goss, Scott Handcock and Gary Russell [Bernice] Big Finish £40.00

CD - AUDIO READING

- ***The Beginning*** by Marc Platt [First Doctor, Susan] Big Finish £8.99

DECEMBER

MONDAY 2

DVD/BLU-RAY

- ***The Day of the Doctor*** by Steven Moffat [Eleventh and

BBC
DOCTOR WHO
THE DAY OF THE DOCTOR
50TH ANNIVERSARY SPECIAL
PG

Afterlife

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
SYLVESTER McCOY and SOPHIE ALDRED in
AFTERLIFE
by MATT FITTON
FEATURING JEAN BOHT AMY PEMBERTON with PHILIP OLIVIER as HEX
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hex), Amy Pemberton (Sally Morgan), Jean Boht (Hilda Schofield), Mandi Symonds (Lily Finnegan)
RRP £14.99 (CD), £12.99 (download)
RELEASED 30 DECEMBER

It's more than a year since an incredible trilogy of audio dramas changed everything for the Seventh Doctor and his four companions. *Protect and Survive*, *Black and White*, and *Gods and Monsters* wove together almost a decade's worth of audio storytelling with dangling threads from key 1980s television adventures, revealed the full extent of the Doctor's manipulative behaviour, and culminated in the loss of a long-term companion: Hex.

"I think what we're doing in *Afterlife* is looking back at Hex," explains writer Matt Fitton, "who he was, and what he meant to the Doctor, to Ace, and to Sally – and how they remember him and move forward without him." Philip Olivier is reprising the role of Hex once again – "he appears in *Afterlife* in flashback," Matt confirms – with *Bread*'s Jean Boht appearing for the first time as his grandmother, Hilda.

Since the move to a trilogy-driven format, one-off releases in Big Finish's main *Doctor Who* range have consisted of four single-episode adventures; *Afterlife* breaks that trend. "It's all one story," reveals Matt. "I thought about doing it as four separate stories, but it's all one thing. First you're seeing the aftermath, then you're hearing the story of Hex from Ace and the Doctor's viewpoint, then Sally, then everybody comes together at the end to resolve things. The first episode is basically a two-hander for Sylvester McCoy and Sophie Aldred."

Sophie plays Ace, the Seventh Doctor's longest-serving (and longest-suffering) companion – how does her character deal with the devastating impact the Doctor's actions have had? "What I definitely wanted to do was have Ace call the Doctor out on his behaviour," asserts Matt. "I think it was quite clear at the end of *Gods and Monsters* that she was not going to take any more of this from him – and that's been building all the way since [1989 TV story] *The Curse of Fenric*, really – so I wanted to follow that up."

The other remaining companion, Sally Morgan, has had a shorter relationship with the Doctor, but is no less damaged by recent events. "Sally's been cut adrift," Matt explains. "She wants to find closure. She and Hex had a spark between them – there was a chemistry there, and they never got to follow up on it. She's looking for a place in the world outside of being with the Doctor."

But the biggest consequences will be for the Doctor himself. "The Doctor has been taught a hell of a lesson, and he's very cowed. Ace is the Seventh Doctor's oldest friend, and he really sees the raw hurt that he's caused her. He's trying to make amends in the only ways that he can. This story is about him rediscovering who he is, and what he can do, so by the end we see what he's capable of again."

DAN TOSTEVIN

BUY IT BECAUSE... It explores the consequences of the Doctor going too far.

WHAT'S IT ABOUT?

Hex is dead. And Ace holds the Doctor responsible. She forces him to take a trip to twenty-first-century Liverpool to break the news to Hex's beloved nan and, to pay tribute to Thomas Hector Schofield, the pair seek out his family and friends to tell them of his adventures...

The Dying Light

DOCTOR WHO
FRAZER HINES and WENDY PADBURY
THE DYING LIGHT
by NICK WALLACE
with TERRY MOLLOY as QUADRIGGER STOYN
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

AUDIO DRAMA Big Finish
WRITTEN BY Nick Wallace
PERFORMED BY Frazer Hines, Wendy Padbury and Terry Molloy
FEATURING The Second Doctor, Jamie and Zoe
RRP £8.99 (CD), £7.99 (download)
RELEASED 30 DECEMBER

After his introduction in last month's *The Beginning*, by Marc Platt, as an unexpected guest on the Doctor's first flight from Gallifrey, Quadrigger Stoyn is back.

"Stoyn is less of a conventional bad guy, more of – to use a *Les Miserables* comparison – a Javert to the Doctor's Jean Valjean," explains writer Nick Wallace, who's behind the middle instalment of the ambitious Stoyn saga, "in that, from his point of view, he's in the right. He's been chasing the Doctor across the centuries trying to right this wrong he perceives the Doctor as having done to him. Marc Platt was happy for people to take him and run in different directions with him, so across the trilogy, each time you see Stoyn, it's a progression – you're presented with a character whose circumstances have changed and so he's changed along with them. I enjoyed finding my own take on it."

The Dying Light features the Second Doctor, Jamie, and Zoe, and ties into the 1969 ten-part epic *The War Games*, which wrote out all three characters – but making that link presented Nick with a challenge. "It's a story for the Second Doctor and Jamie, featuring a Time Lord, leading up to *The War Games* – but in *The War Games*, Jamie doesn't know who the Time Lords are," he points out. "How do you make that fit? So in the context of the story, Stoyn presents himself to Jamie in a way that Jamie would understand in terms of reference: he pitches the story of him and the Doctor as gods that have been thrown out of heaven, so when *The War Games* comes around and the Doctor says 'We're Time Lords', he's not actually explaining things to Jamie that Stoyn has already told him."

Nick relishes that sort of challenge. "I think you almost have to be *more* inventive to fit into things.It's kind of blurring the edges so it all fits in nicely, and making it feel that we're coming to the end of an era. Stoyn is trying to bring the Doctor down, and the setting is a dying world with a secret past."

What's happened to Stoyn since we heard from him last? "*The Dying Light* is dealing with what it would be like for a Time Lord who comes from a very peaceful environment to be thrown out into the universe," explains Nick. "The appeal of the Doctor's character is that he embraces the universe, he loves it, but for Stoyn – who has not *chosen* to go out into the universe – he's actually found it a horrifically terrifying experience. It's sort of overwhelmed him, and he's had to find a way to come to terms with this, just for his own sanity, and also to enable him to get his revenge on the Doctor. He's a man who is so obsessed with his past that he can't see what he's got in the present, and almost destroys the beautiful things he's created because he can't let go of that past bitterness that he feels for the Doctor..."

DAN TOSTEVIN

BUY IT BECAUSE... It's an exploration of a Time Lord who is very different from the Doctor.

WHAT'S IT ABOUT?

The TARDIS materialises on a dying world circling a dying sun, where the Doctor, Jamie and Zoe are welcomed to Sanctuary – an entire monastery carved out of a mountain. But little here is quite what it seems...

Tenth Doctors and Clara]
BBC DVD/Blu-ray £9.25/£11.25
🟥 ***An Adventure in Space and Time*** by Mark Gatiss
BBC DVD £TBA

THURSDAY 12
MAGAZINE
■ **DWM 468** Panini £5.99

MONDAY 30
CD - AUDIO DRAMA
🟩 ***Afterlife*** by Matt Fitton
[Seventh Doctor, Ace and Hex]
Big Finish £14.99 See above
🟩 ***The Mega*** by Bill Strutton and Simon Guerrier [Third Doctor, Jo Grant, Yates] Big Finish £16.99
CD - AUDIO READING
🟩 ***The Dying Light*** by Nick Wallace [Second Doctor, Jamie and Zoe] Big Finish £8.99 See above

JANUARY

THURSDAY 9
MAGAZINE
■ **DWM 469** Panini £4.99

MONDAY 20
🟥 ***The Moonbase***
by Kit Pedler [Second Doctor, Ben, Polly, and Jamie] BBC DVD £20.42

FRIDAY 31
CD - AUDIO DRAMA
🟩 ***The King of Sontar*** by John Dorney [Fourth Doctor and Leela]
Big Finish £10.99
🟩 ***Antidote to Oblivion*** by Philip Martin [Sixth Doctor and Flip]
Big Finish £14.99
CD - AUDIO READING
🟩 ***Luna Romana*** by Matt Fitton [Fourth Doctor and Romana]
Big Finish £12.99

FEBRUARY

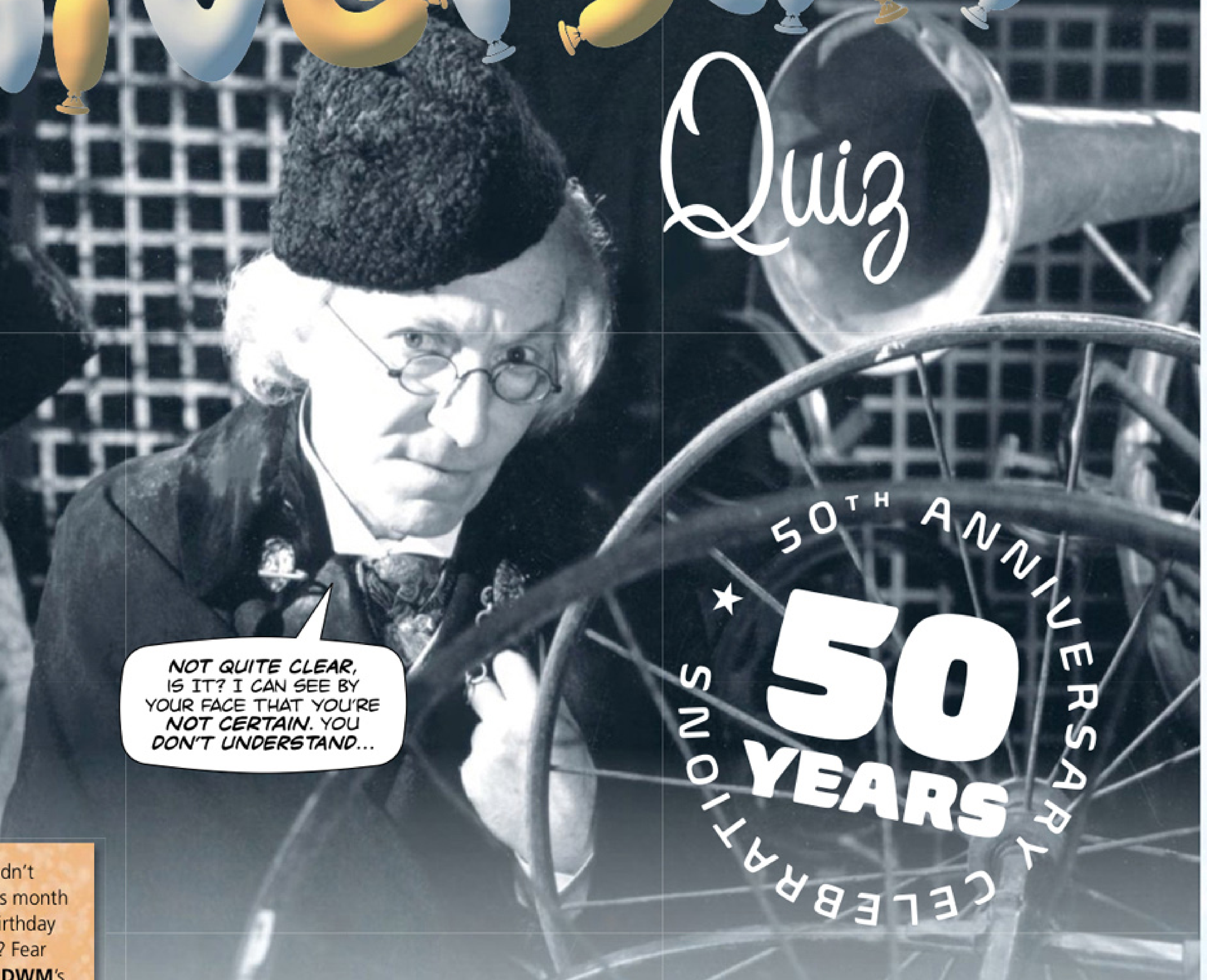
THURSDAY 6
MAGAZINE
■ **DWM 470** Panini £4.99

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to
PO Box 3787, Maidenhead,
Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

The Watcher's 50th Anniversary Quiz


NOT QUITE CLEAR, IS IT? I CAN SEE BY YOUR FACE THAT YOU'RE NOT CERTAIN. YOU DON'T UNDERSTAND...

In the unlikely event that you hadn't heard, *Doctor Who* turns 50 this month – and it wouldn't be a proper birthday without a party game, would it? Fear not, my little junkyard demons: **DWM**'s traditional Christmas Quiz is safe and well, and will be coming your way next issue. Meanwhile, here's something completely different. To celebrate 50 years of adventures in space and time, we have 51 questions: that's one question per year from 1963 to 2013. Each one requires you to apply a spot of lateral thinking to the year in hand. Some questions are trickier than others – it'd be boring if they were all a piece of cake, right? – but I've sprinkled in some easier ones too. If you want to limber up, I reckon 1971 is a nice straightforward one.

And just to help concentrate the mind a little more: we've got prizes! The first **FIVE** top-scoring entries out of the astrakhan hat will be rewarded with *The Complete Seventh Series* Blu-ray box set, out now from the BBC, priced £57.18. To be in with a chance, simply send your answers to the usual address, clearly marked 'The Watcher's Anniversary Quiz' on your envelope or email subject line, and remember to include your postal address too. But don't stop to pick daisies along the way, because the closing date is 14 December 2013.

Happy quizzing – and happy birthday to *Who*!

The Watcher

1963 Although they never met at Totter's Lane, where did the First Doctor encounter Mr Ratcliffe in this year – and how was the future of *Doctor Who* involved?

1964 What do we first see the Daleks doing in this year which we don't see the Doctor doing until 2005?

1965 What first appeared on screen in this year, and was duplicated in 1974?

1966 Whose *Doctor Who* screen début took place this year at a location which would later become inextricably linked with someone else who made his *Doctor Who* screen début this year?

1967 What happened for the first time this year, happened again in 1973, 1976, 1978, 1983 and 1987, and nowadays happens all the time?

1968 Which old friend was born in this year, killed off in 1982, resurrected in 1996, and nowadays is around all the time?

1969 What endurance record was set by a *Doctor Who* episode in this year, and remained unbroken until 2011?

1970 Whose appearance in a car park can be filed alongside subsequent appearances in a Time Lord duel and a Dutch street?

1971 What went bang in this year and in 1984?

1972 What was destroyed for the third time in this year?

1973 What did Jo Grant experience in the summer, which Katy Manning went on to experience in the autumn?

1974 Where did Tom Baker go this year with Philip Hinchcliffe, and again in 1982 with Barry Letts?

1975 What made its first appearance this year on one alien planet, before later becoming associated with another?

1976 What Second Doctor-ish habit was the Fourth Doctor fleetingly heard to adopt this year (and again, even more fleetingly, in 1978)?

1977 What geographical question was asked of Leela this year, which had been asked of the Doctor a year earlier?

1978 What did *Doctor Who* pretend to do this year, which it did for real in the Hartnell and Pertwee eras?

1979 What did *Doctor Who* do for real this year, which it had pretended to do twice in the Hartnell era?

1980 The Fourth Doctor appeared this year in which place where the Third Doctor was seen back in 1970?

1981 What breakthrough did *Doctor Who* achieve for the first time in this year, which it wouldn't do again until 2006 and 2007?

1982 In what way, which remains unique, did silence fall in this year?

1983 Seven years after first getting a mention, who finally turned up this year?

1984 What familiar piece of *Doctor Who* terminology had appeared in books for a decade, but was first used on screen in this year by the Doctor's sixth incarnation?

1985 What was first seen in this year, although lots of people think it wasn't seen until 1988, and even more people think it wasn't seen until 2005?

1986 What started happening on a full-time basis this year, having happened a handful of times since 1974?

1987 What happened this year at the beginning, which usually happens at the end?

1988 Who made a first fleeting appearance this year, before making two more in 2006 and 2007?

1989 Who appeared together for the first time this year, and wouldn't do so again until 2006?

1990 Which former companion teamed up with the Doctor and Ace this year?

1991 What, having been promised in the closing line of many a Terrance Dicks novelisation, kicked off in this year?

1992 What classic cliché, first used by the Daleks in 1964 and immortalised by another science-fiction show in 1978, was revived this year?

1993 What did Deborah Watling have to do in this year that Tom Baker had to do during the first half of the 1974 question?

1994 Whose final performance was recorded this year, but remained in the vaults until 1996?

1995 Who met Sarah Jane in this year, but didn't meet the Doctor until 2012?

1996 What sweet youngsters returned this year for the first time since 1979?

1997 Which naturally red poetic quotation appeared in print this year, nine years before it appeared on screen?

1998 Who made a small beginning this year, and is still going strong today?

1999 Which duo teamed up for three *Doctor Who* escapades this year, before later appearing separately in 2007 and 2011?

2000 Which duo enjoyed their first proper team-up this year, following a brief encounter in 1993?

2001 Who had to have a break this year after being caught asking for a cuddle and joining the Hare Krishna movement?

2002 Who turned blue on the internet?

2003 Where did a future Doctor and a future Master play second fiddle to a future villain and a future queen?

2004 What epic was upgraded from a sixth to a quarter?

2005 What relative tragedy did we witness in this year, and also in 1967, 1977 and 1981?

2006 What could be heard during the Cybermen's comebacks in both this year and 1982?

2007 What was the shortest story ever, in two different ways?

2008 Whose memory stretched as far back as 1975, although part of him was decidedly post-1985?

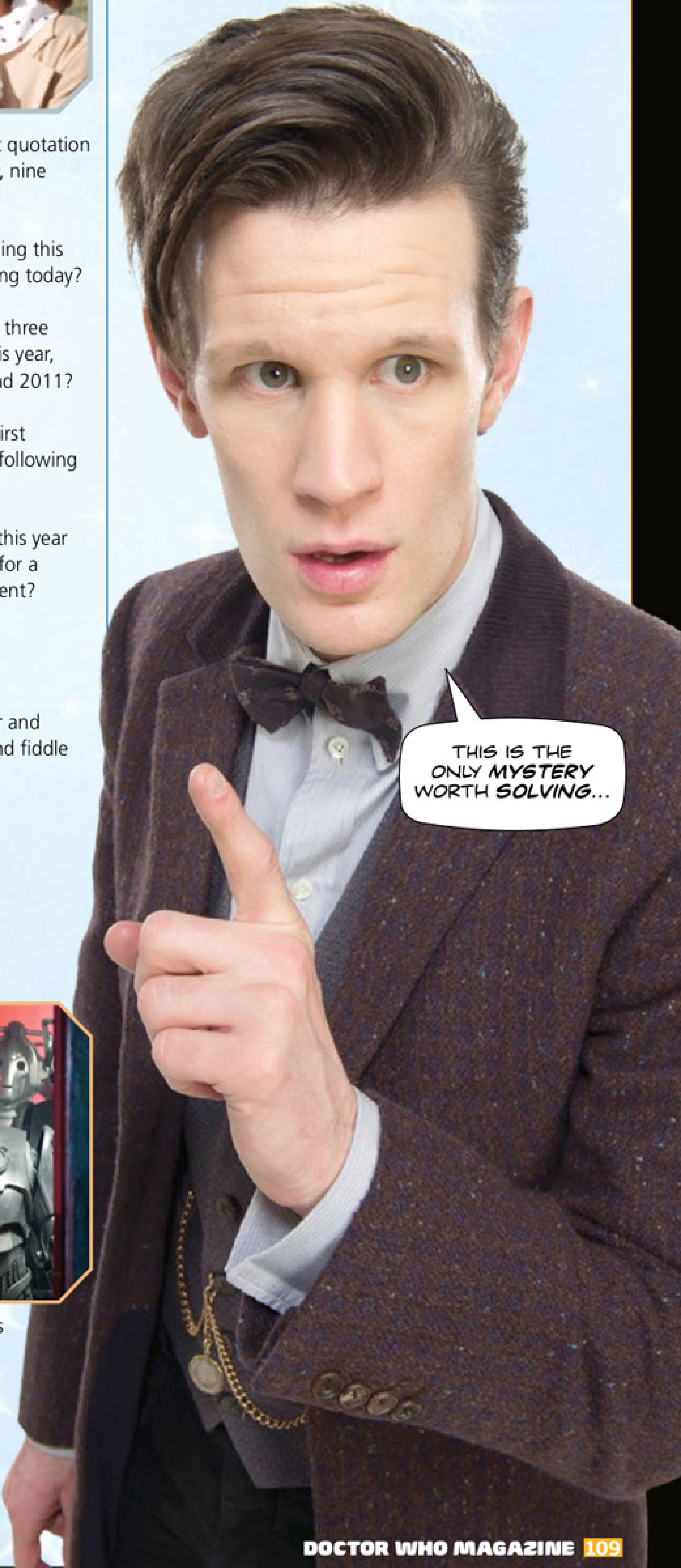
2009 Which space security agent's birthplace was visited by the Doctor in this year and in 1975?

2010 What taxonomic term, which first appeared in print in 1974, made its screen début in this year?

2011 What 1983 hoax made it to the screen this year?

2012 What did we see for the first time in *Doctor Who* proper this year, although we'd seen an earlier version in 1993?

2013 What did the Doctor have this year, which the Daleks had back in 1972? **DWM**


THIS IS THE ONLY MYSTERY WORTH SOLVING...

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, audios and books!

WIN! THE DAY OF THE DOCTOR DVD!

The jewel in the crown of this year's *Doctor Who* celebrations, will be *The Day of the Doctor*, the special 75-minute episode set to be shown on Saturday 23 November, 50 years to the day since *An Unearthly Child*, the very first *Doctor Who* episode, was broadcast. The adventure stars Matt Smith as the current incarnation of the Doctor with Jenna Coleman as his companion Clara. They are joined by the Tenth Doctor, David Tennant, Billie Piper who played Rose Tyler and John Hurt as the mysterious other Doctor. Also appearing are Jemma Redgrave, reprising her role of Kate Stewart, and Joanna Page as Queen Elizabeth I. An epic battle through time brings the Doctors together and they must fight their old enemy, the Daleks, as well as the insidious, shape-changing Zygons!

You can relive the excitement of *The Day of the Doctor* when it is released on DVD for £9.25 and Blu-ray 3D for £11.25 on 2 December. Thanks to the BBC we have **FIVE** DVD copies to give to our readers. All you have to do is answer this question:

Where did the Doctor first encounter the Zygons?

A England
B Scotland
C Thailand

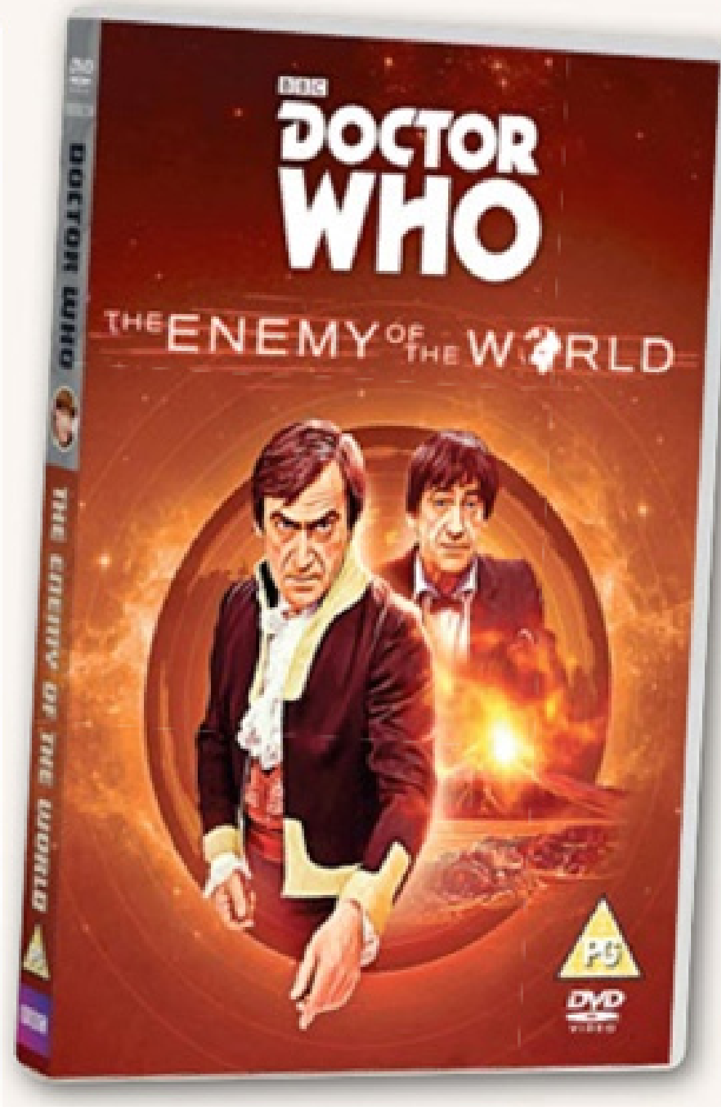
Phone **09011 542 221** to enter, or post your entry to the address below, starting with this parting threat: "THE SKARASEN WILL DESTROY YOU ALL!"

WIN! THE ENEMY OF THE WORLD DVD!

Missing and feared lost forever, the six-part story, *The Enemy of the World* has recently been discovered and returned to the BBC where it has been completely restored and remastered and is now available on DVD. The 1967 serial stars Patrick Troughton in the dual role of the Doctor and the villainous Salamander, with Frazer Hines as Jamie and Deborah Watling as Victoria. It's the near future, and the Doctor's double, Salamander, appears to be the world's benefactor, but by causing what seem to be natural disasters, he plans to become the ruler of the entire world. The Doctor's resemblance to the would-be dictator could be the key to saving the world.

The Enemy of the World BBC DVD is out on 25 November for £20.48, but we have **FIVE** copies to give away. One could be yours if you can answer the following question:

Who in sixteenth-century Paris, was the spitting image of the First Doctor?



A The Abbot of Amboise
B The Butcher of Brisbane
C The Moxx of Balhoon

Phone **09011 542 222** to enter, or post your entry to the address below, starting with this: "WHICH LAW? WHOSE PHILOSOPHIES?"

WIN! DESTINY OF THE DOCTOR CD BOX SET!

All 11 of AudioGO's *Destiny of the Doctor* series of *Doctor Who* audiobooks have been collected together as *Destiny of the Doctor – Complete Series*. Each CD features one of the first 11 Doctors in a new adventure and also includes a cameo appearance by the Eleventh Doctor. Each story is performed by an actor who played a companion or prominent character in the TV series from each Doctor's era. Readers include Carole Ann Ford (Susan), Frazer Hines (Jamie), Lalla Ward (Romana), Janet Fielding (Tegan), Catherine Tate (Donna), and Jenna Coleman (Clara).

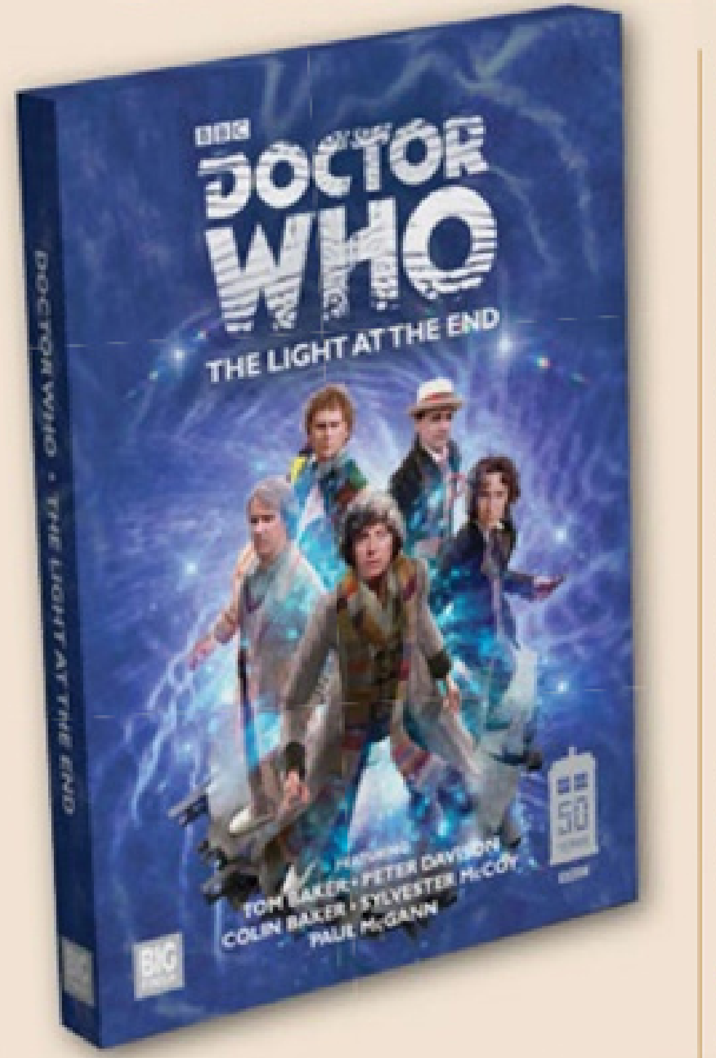
The 11 CDs are presented in a collectors' TARDIS box along with a bonus behind-the-scenes CD. *Destiny of the Doctor – Complete Series* is available now, priced £100. We have **THREE** box sets to give away to the readers who can answer this question:

What instruction is given on the exterior of the TARDIS?

A Push to close
B Pull to open
C Twist to lock

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with Idris' complaint: "YOU NEVER READ THE INSTRUCTIONS!"

WIN! LIGHT AT THE END – SPECIAL EDITION CD!



To commemorate the 50th anniversary of *Doctor Who*, Big Finish has released *The Light at the End*. This special audio drama stars Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann as Doctors Four to Eight.

The Light at the End is available from *www.bigfinish.com* on double CD for £14.99 and to download for £12.99. It's also available as a special limited collector's edition. This five CD set includes three additional CDs featuring the making of *The Light at the End*; a documentary about Big Finish's *Doctor Who* range; and the *Companion Chronicles* talking book *The Revenants*, plus a set of cast photographs. It's available on CD for £40.00 and to download for £25.00. A special limited vinyl edition is also available for £99.99.

We have **FIVE** special edition CD sets to give away. One could be yours if you are able to answer the following question:

In *The Three Doctors*, how do the Doctors enter the antimatter universe?

A Through a black hole
B Through a white hole
C Down a plug hole

Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with the First Doctor's question: "WHAT'S A BRIDGE FOR?"

WIN! 1963: THE ASSASSINATION GAMES CD!

The Seventh Doctor and Ace enjoy a reunion in the new audio drama *1963: The Assassination Games*, when they meet up with Rachel, Allison and Group Captain Gilmore who they first encountered in the 1988 TV story *Remembrance of the Daleks*.

London. November, 1963. Political scandals are the talk of the town. Britain tries to maintain its international role; fanatics assassinate charismatic politicians and Group Captain Gilmore is trying to get his fledgling Counter-Measures unit off the ground.

1963: The Assassination Games is available this month from Big Finish Productions at *www.bigfinish.com* as a double CD for £14.99 and to download for £12.99. We have **FIVE** CD copies to give away. One could be yours if you are able to answer this question:

In which London district did the Doctor and Ace first meet Captain Gilmore and his friends?

A Shoreditch
B Hoxton
C Spitalfields

Phone **09011 544 310** to enter, or post your entry to the address below, starting with this plea: "I WISH BERNARD WAS HERE."

WIN! SERIES 7 SOUNDTRACK CD!

Available now from Silva Screen Records is a double CD of the incidental music from the latest series of *Doctor Who*. The two CDs each feature 37 tracks of music composed by Murray Gold and performed by the BBC National Orchestra of Wales conducted by Ben Foster. These include *Dalek Parliament* from *Asylum of the Daleks*, *Take a Ride on Tricey* from *Dinosaurs on a Spaceship*, *Together or Not at All – The Song of Amy and Rory* from *The Angels Take Manhattan*, *The Long Song* from *The Rings of Akhaten*, *A Machine that Makes Machines* from *Journey to the Centre of the TARDIS* and *A Secret He Will Take to His Grave* from *The Name of the Doctor*.

The *Doctor Who Series 7 – Original Television Sountrack* can be purchased for £11.99, but we have **FIVE** copies to give away to the readers who can answer this question:

Who sang *The Long Song* in *The Rings of Akhaten*?

A The Queen of Years
B The King of Days
C The Prince of Seconds

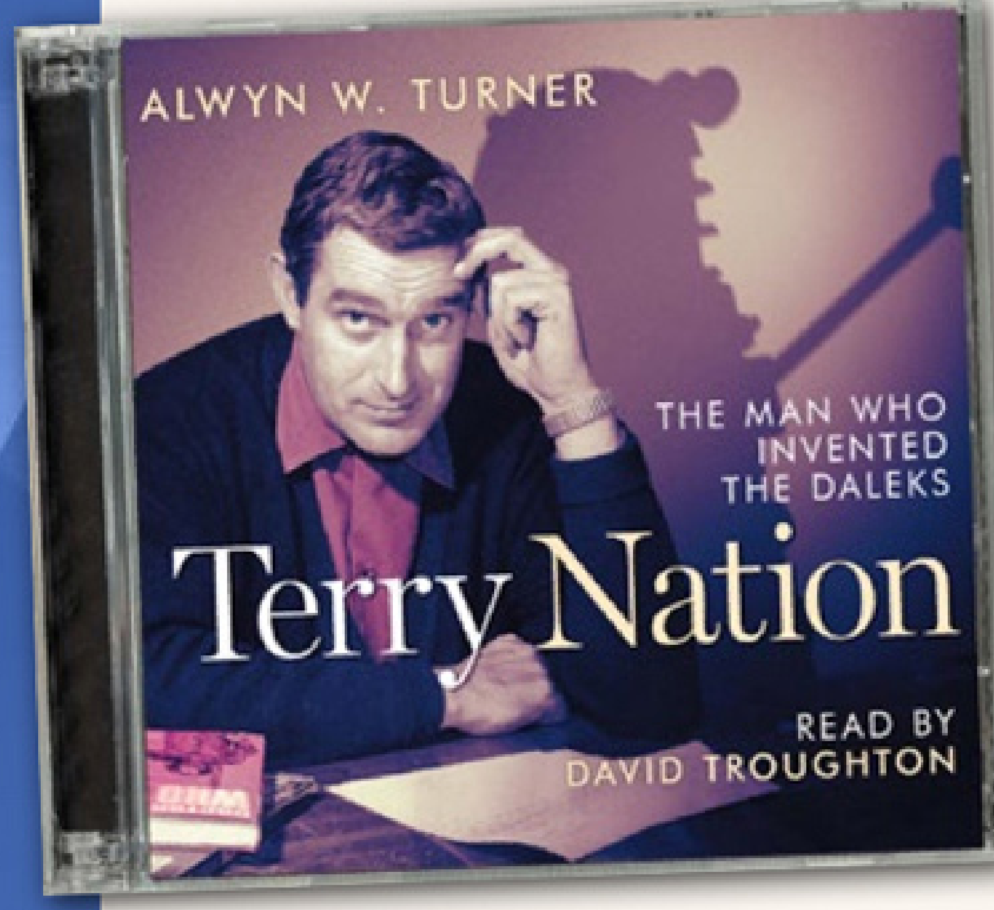
Phone **09011 544 311** to enter, or post your entry to the address below, starting with this prophecy: "YOUR SONG IS ENDING, SIR."

WIN! TERRY NATION CD!

Previously released in both hardback and paperback, the biography of Terry Nation, *The Man Who Invented the Daleks* by acclaimed cultural historian Alwyn W Turner, is now available as an abridged talking book. Published by Fantom Films, the life of the TV script-writer, Terry Nation, is read by actor David Troughton, son of Patrick Troughton who played the Second Doctor.

As well as creating the Daleks, Terry Nation played a wide role in British broadcasting's golden age. He wrote for Spike Milligan, Frankie Howerd and an increasingly troubled Tony Hancock, and as one of the key figures behind the adventure series of the Sixties – including *The Avengers*, *The Saint* and *The Persuaders!* – he turned the pulp classics of his boyhood into a major British export.

The Man Who Invented the Daleks – Terry Nation is available now as a four-CD set from Fantom Films at *www.fantomfilms.co.uk* priced £14.99. We have **FIVE** copies to give away. For a chance of claiming one for yourself, just answer this question:



Which James Bond actor starred in both *The Persuaders!* and *The Saint*?

A Roger Moore
B Sean Connery
C Woody Allen

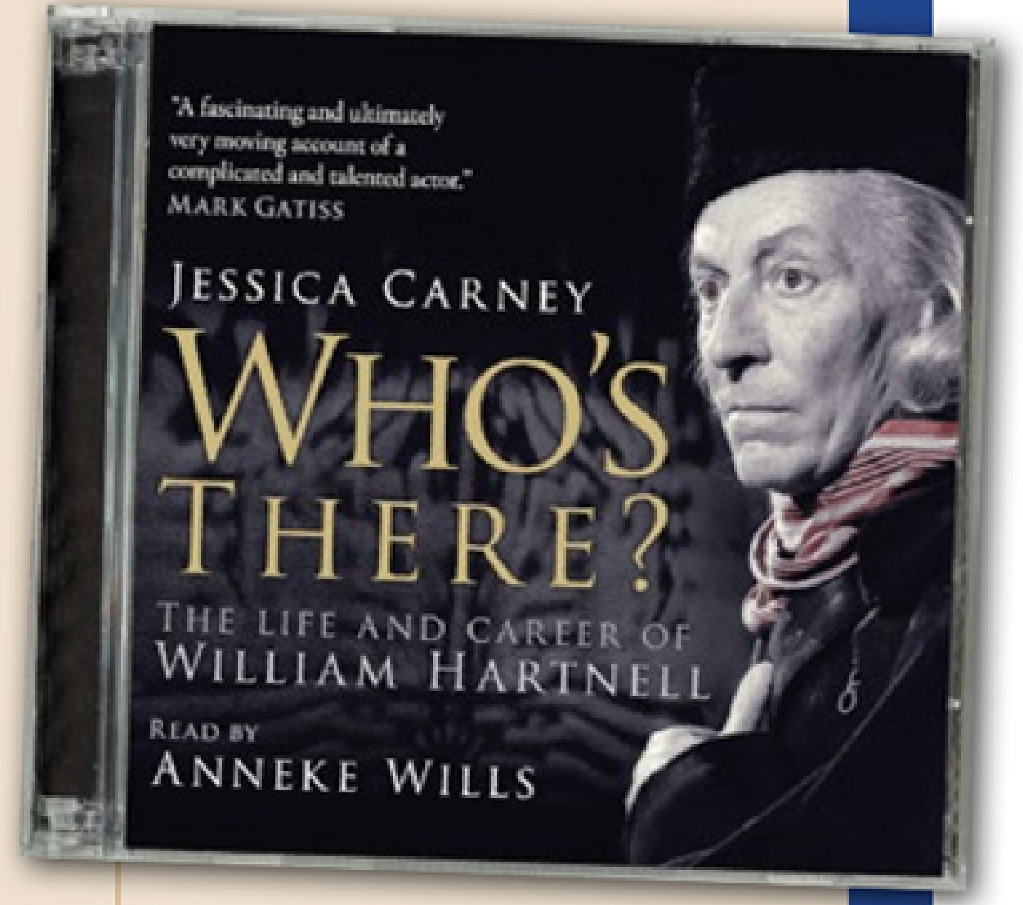
Phone **09011 544 312** and leave your details to enter, or post your entry to the address below, starting with this Dalek complaint: "MY VISION IS IMPAIRED!"

WIN! WHO'S THERE CD!

Out of print for some years, *Who's There – The Life and Career of William Hartnell*, has been re-published by Fantom Films and is now also available as an abridged three-CD talking book read by Anneke Wills who starred opposite Hartnell in *Doctor Who* as the Doctor's companion, Polly.

Written by William Hartnell's granddaughter, Jessica Carney, the book tells the story of the actor who would take on the starring role of the Doctor when the series first began in 1963. This was the highlight of a long and varied career that included appearances in more than 75 feature films, countless stage performances and roles in several television programmes in addition to *Doctor Who*. The book includes stories from many who worked with Hartnell, including Richard Attenborough, Verity Lambert and Bob Monkhouse.

Who's There – The Life and Career of William Hartnell is available now from Fantom Films (*www.fantomfilms.co.uk*) on CD for £13.99 as well as in hardback for £19.99. We have **FIVE** copies of the CD and one could be yours if you can answer this:



William Hartnell was well known for his role in which British military sitcom?

A *The Army Game*
B *The Navy Lark*
C *The Royal Air Farce*

Phone **09011 544 313** and leave your details to enter, or post your entry to the address below, beginning with this assertion: "I'M A LEGITIMATE ACTOR!"

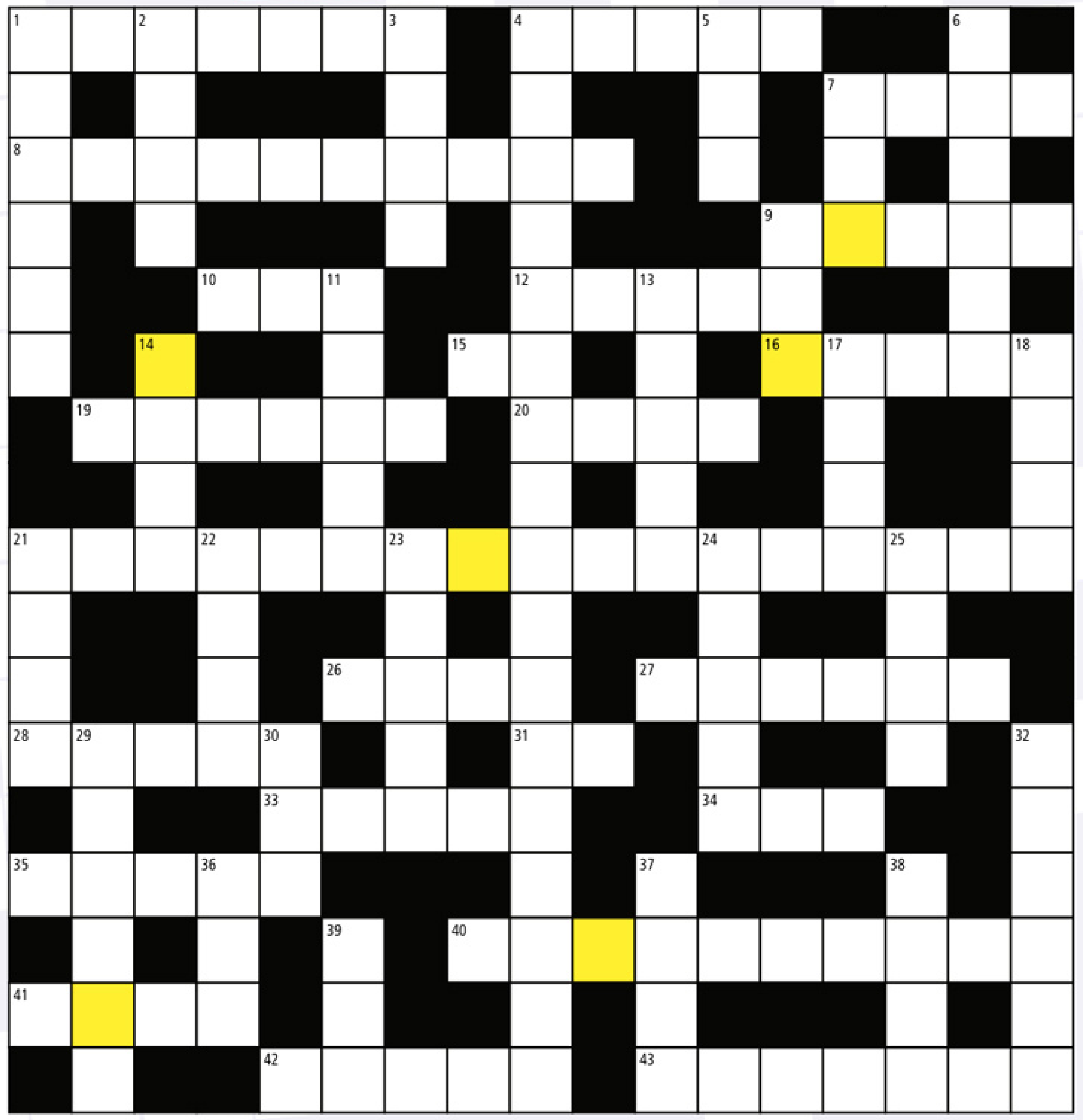
HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 14 November 2013 and close at midnight on Wednesday 11 December 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 467, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 14 December 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Anniversary CROSSWORD

Do you know your Time Ram from your Time Crash? Then why not pit your wits against this puzzle?

PRIZE CROSSWORD!



ACROSS

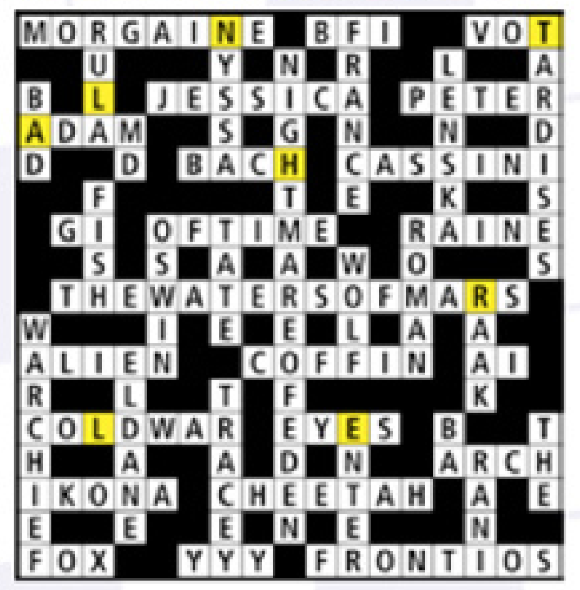
1 Audio adventure that marked the 40th anniversary (7)
4 Daughter of Mr Range (5)
7 Brian ____ - played Kert Gantry and the Dulcian Tensa (4)
8 The Doctor used one to kill the Cybermen (5,5)
9 A companion of the Doctor (5)
10 Daughter of Mrs Gillyflower (3)
12 Monster from the 20th anniversary season (5)
15 *Abbrev* One of Virgin's past Doctor novels (1,1)
16 The business of the Collector (5)
19 (and 43 Across) Story that marked the 25th anniversary (6,7)
20 Christopher ____ - played Lord Kiv and General Staal (4)
21 23 November 2013 (3,3,2,3,6)
26 Bill ____ - played Giles Kent (4)
27 Region on Earth that was bombed by the Daleks in the year 200,100 (6)
28 A Sontaran (5)
31 Car driven by Sarah Jane Smith (1,1)
33 Christopher _____ - played Bellboy (5)
34 (and 42 Across) Earth (3,5)
35 Creature employed by Skagra in his quest for the universal mind (5)
40 (and 6 Down) Charity special that marked the 30th anniversary (10,2,4)
41 Wenley or Tulloch ____ (4)
42 See 34 Across
43 See 19 Across

DOWN

1 Leader of the Tigellans (6)
2 Selris, for example (4)
3 Slave in the mines of Atlantis (4)
4 Engines of the Titanic (7,5,5)
5 Production code of *The Mutants* (1,1,1)
6 See 40 Across
7 Howie Spragg thought the God Complex was the work of this organisation (1,1,1)
9 A producer (1,1-1)
11 Pirate whose gold was sought by Captain Pike (5)
13 A companion of the Doctor (5)
14 The ____ Doctors - a story that marked the 20th anniversary (4)
17 (and 30 Down) Played Bob Hall, the man who led the Doctor and Jamie into the hands of the Daleks (4,4)
18 Ankh or Lakh, for example (4)
21 One of the three members of the Sandminer crew to survive the robots of death... (4)
22 Colleague of 21 Down (4)
23 Villain in 10th anniversary story and 20th season (5)
24 *The Sound of* _____ (5)
25 ____ Forty - the Doctor's TARDIS (4)
29 A Silurian (6)
30 The Doctor celebrated Easter with one on the 200 bus (3)
32 High priest of Atlantis (6)
36 Production code of the story that marked the 10th anniversary (1,1,1)
37 A Cyberman (4)
38 See 17 Down
39 The ___-I-Nor - closely guarded by Queen Victoria (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

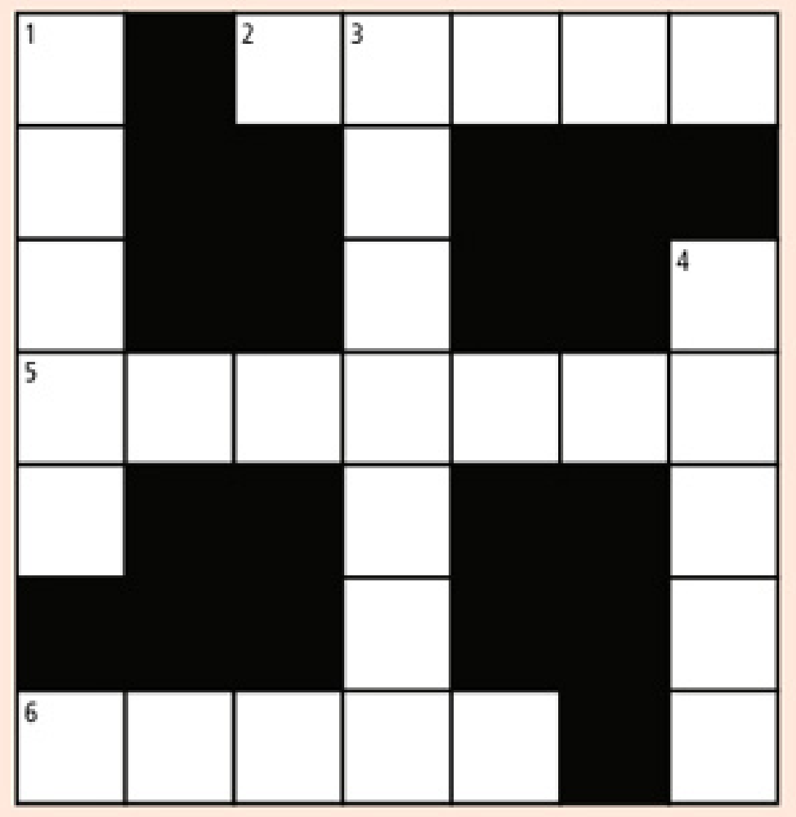


LAST ISSUE'S PRIZE WORD: HARTNELL

JUST FOR FUN!

CRYPTIC MINI CROSSWORD

Fancy a bigger challenge? Test your brain against this cryptic puzzle! The answers are all related to monsters.



CLUES

1 Repeated Melody (5)
2 I can follow an Inter Minan for early ratings success (5)
3 Royal mascot found in bagged oranges! (7)
4 Abuse unsettled Master conspirator (5)
5 Forged authorisation for an unmemorable foe (7)
6 Nation's defeated (5)

WIN! SERIES 1-7 ON BLU-RAY!

Since its triumphant return in 2005, *Doctor Who* has enjoyed over 100 episodes, from *Rose* to *The Name of the Doctor*, starring Christopher Eccleston, David Tennant and Matt Smith. Now, every single one of these episodes has been collected into one giant Blu-ray box set. The 29-disc set normally retails at £255.51, but we have **THREE** sets to offer to readers who can complete the prize crossword and rearrange the letters in the yellow squares to form the surname of a writer who's written for all seven series featured on this collection.

Phone **09011 542 232** to enter, or post your answer to the address on the opposite page, starting with: "I'M NOT JUST A TIME LORD. I'M THE LAST OF THE TIME LORDS."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 14 November and close at midnight on 11 December 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 14 December.

DOCTOR WHO
THE COMPLETE SERIES 1-7
INCLUDING THE SPECIALS

WOTCHA!

The page that has a big wall on one side, houses on the other, and nothing in the middle.

BY THE WATCHER

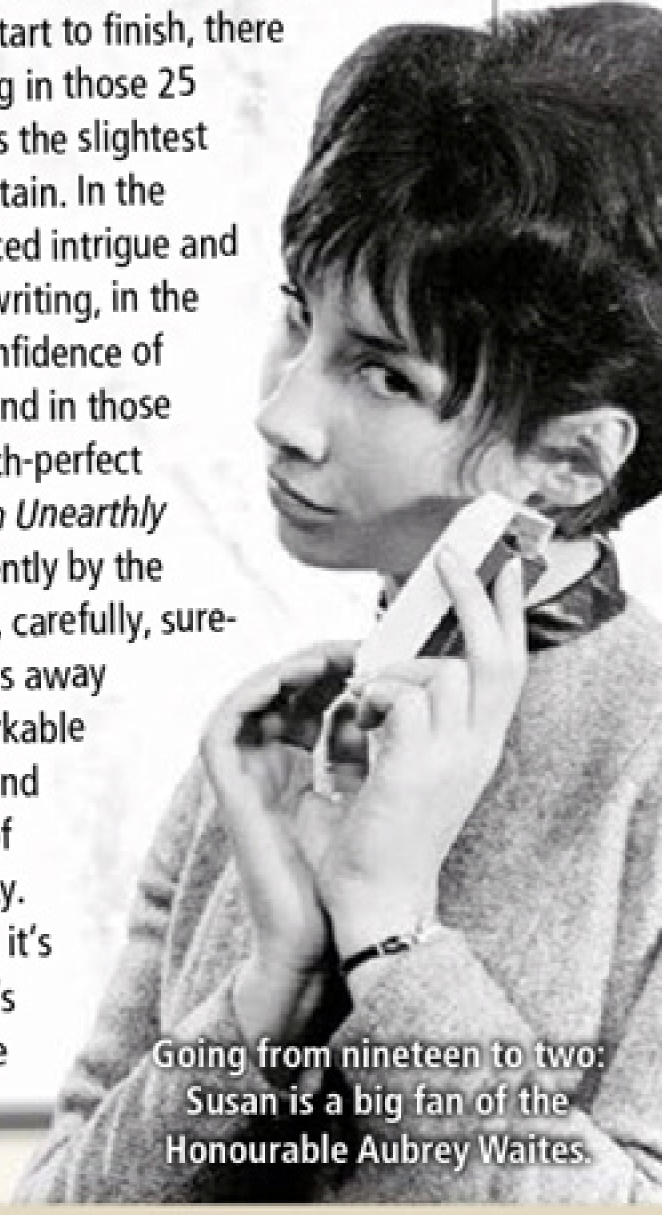
A History of Doctor Who in 100 Objects...

#38

SUSAN'S RADIO

Back in the wilderness years of the late 1990s, before *Doctor Who* returned to inspire and enthral a new generation, there was a comedy sketch. You remember the one: it was built on the rib-tickling premise that when *Doctor Who* was created back in 1963, it wasn't just the initial format that was pitched to the BBC drama bosses: it was the show's entire 26-year run, already mapped out in absurd detail. Silly, of course, but that was the idea. And you know, sometimes it's hard to believe that there wasn't a grain of something in it.

After all these years, *An Unearthly Child* remains a truly extraordinary piece of television. From start to finish, there isn't a single thing in those 25 minutes that feels the slightest bit timid or uncertain. In the immaculately paced intrigue and economy of the writing, in the quietly stylish confidence of the production, and in those four brilliant, pitch-perfect performances, *An Unearthly Child* takes us gently by the hand and calmly, carefully, sure-footedly draws us away from an unremarkable school corridor and into a universe of infinite possibility. Five decades on, it's still *Doctor Who*'s most remarkable episode. And one of the most remarkable things of all is that it doesn't waste a single second of its running time. Everything in it – *everything* – seems to fizz and crackle with nuance and implication. Right down to the twangy guitar music of John Smith and the Common Men, beamed into Coal Hill School by Susan's transistor radio.



Going from nineteen to two: Susan is a big fan of the Honourable Aubrey Waites.

The Pitch of Fear.

John Smith and the Common Men: let's just unpack that a little. "John Smith is the stage name of the Honourable Aubrey Waites," observes Ian Chesterton, not only demonstrating his enquiring mind, but also nimbly opening a window onto the cultural mood-music of Britain in 1963, when a combination of the seismically scandalous Profumo affair, *TW3*'s sabre-toothed satire, the white heat of Harold Wilson's social revolution, and above all the meteoric rise of the Beatles with their humble origins and languid Scouse drawls, had conspired to render any hint of poshness or privilege in popular culture terminally unhip. It might seem like a throwaway line, but Ian's casual revelation that a minor aristocrat and his public-school beat combo have chosen to reinvent themselves as 'John Smith and the Common Men' is *Doctor Who*'s very first politically subversive joke – and goodness knows it won't be the last.

It's no coincidence at all that the Doctor himself has since adopted the very same pseudonym. It's a name first ascribed to him by Jamie in *The Wheel in Space*, before being trotted out by the Doctor himself from *Spearhead from Space* onwards. 'John Smith' is to Britain what 'John Doe' is to America: an archetypally ordinary, almost comically average name. In choosing it, the Doctor is doing precisely the same thing as the Honourable Aubrey Waites: ostentatiously effacing any sense of his own lordliness, and pointedly repositioning himself among the common men.

Of course, 'common' is a complex word, and it's not without its unpleasant connotations. In Britain it's a word often used by snobs to describe people they consider inferior in class or habit. That's the snide meaning so magnificently skewered by Jarvis Cocker in Pulp's 1995 anthem *Common People* – but it's emphatically *not* the meaning that the American vice-president Henry Wallace had in mind when, in 1942, he famously proclaimed the dawning of "the century of the Common Man", in a speech rejecting imperialism, colonialism and economic exploitation in favour of a new age of shared values and prosperity, a speech which inspired Aaron Copland to compose his celebrated *Fanfare for the Common Man*. And that's the common man we're talking about here: the unprivileged proletarian whose ordinary, unremarkable, hardworking life provides the bedrock upon which the so-called elite have always had a habit of erecting their palaces, their pleasure gardens, their tyrannies. From the City of Morphoton to the streets of Terra Alpha, and from Megropolis One to the Ood-Sphere, these are the common men for whom the Doctor goes into battle. And so, long before anyone involved even knew it, *Doctor Who* was a drama fundamentally concerned with John Smith and the common men. How delightful that we hear an unwitting echo of the show's principal melody broadcast into that ordinary little classroom, right at the very beginning of the whole uncommonly brilliant adventure.

IN A NUTSHELL: Aren't they fabulous?

SUPPORTING ARTIST *of the month*

Another wonderful thing about *Doctor Who*'s first episode is that it retains so many of its secrets. What exactly is 'not right' in Barbara's French Revolution book? How precisely is Susan going to 'have finished it' by tomorrow? And most pressingly of all, what is that mysterious piece of paper that those two schoolgirls are examining so intently as they walk down the corridor? I've heard tell that it's a photo of pop singer Frank Ifield, but I'm not convinced. Perhaps it's a contentious school report, or a saucy under-the-desk message, or an avant-garde ink-blot picture by that peculiar new girl who doesn't know how many shillings there are to the pound. Or perhaps it's a love letter from a boy. If so, it's unlikely to be the work of this month's hero who, at precisely 2:09, pops into view between the two young ladies and, channelling the nostril-flaring, vowel-elongating style of contemporary comedy superstars like Kenneth Williams and Frankie Howerd, delivers the second discernible line in the whole of *Doctor Who*: an outrageously camp "Oooooh, yes!" which causes our girls to roll their eyes and share a scurrilous whisper – itself another little mystery. There's a whole backstory going on right there in that corridor. Gripping though it is, I think we can safely say with 50 years of hindsight that it's for the best that the camera decided to follow Barbara instead.

SEASON ONE TOP TEN

- TOTAL ECLIPSE OF THE HARTNELL
- HMMM-BOP
- MY CAMECA NEVER LIES
- GLOVE IS THE DRUG
- CAN YOU FORGIVE HUR?
- SENSE-SPHERES WORKING OVERTIME
- THE NIGHT HAS 500 EYES
- HERE COMES THE REIGN OF TERROR AGAIN
- YARTEK THE WORDS RIGHT OUT OF MY MOUTH
- GORRIE SEEMS TO BE THE HARDEST VOORD

THE STOCKBRIDGE ENGLISH DICTIONARY

1963 Edition.

COAL HILL: Barbara's eyeliner.

DALEK CITY: a less successful team than Dalek United.

OLD MOTHER: reality TV show in which celebrities live in a cave.

STUPID, OR JUST DOESN'T KNOW?: question 1 on *The Apprentice* application form.

CHRIS WAITES: only another 41 years before it's Mr Eccleston's turn.

HONOURABLE AUBREY WAITES: show respect to a male cow, or the Keeper of the Matrix will be kept hanging about.

THE *Six Faces* OF DELUSION

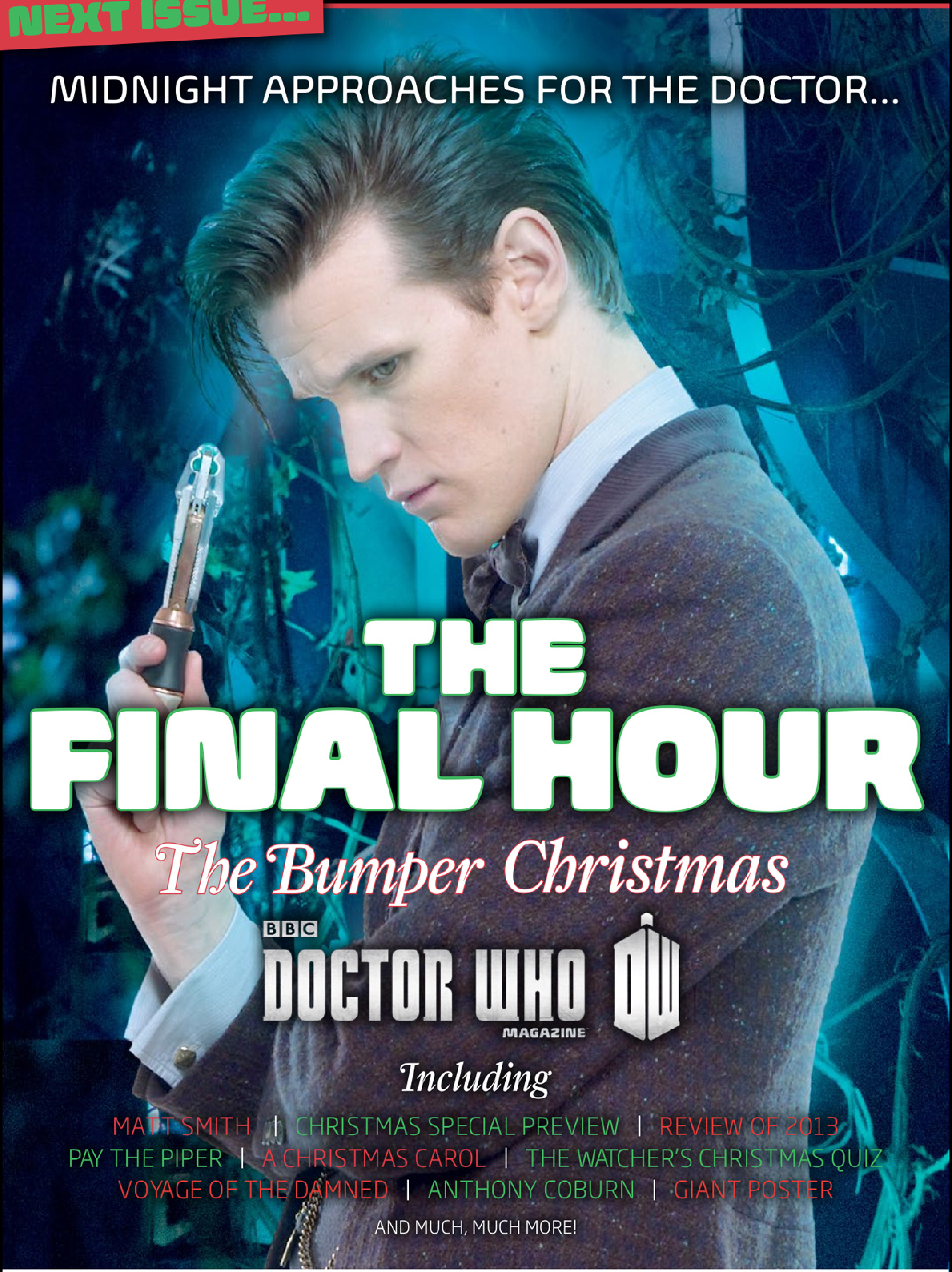
We all know that *An Unearthly Child* was aired in the shadow of John F Kennedy's assassination – but the birth of *Doctor Who* was accompanied by many other world-shaping events. Which five of these stories are true, and which one is decidedly pseudo-historical?

Answer revealed at the bottom of the page.

1. On the final day of rehearsals for *An Unearthly Child*, the Beatles recorded *I Want to Hold Your Hand* at Abbey Road, 10 minutes' drive away.
2. On the day that *An Unearthly Child* was recorded, Alec Douglas-Home became Britain's new Prime Minister following the resignation of Harold Macmillan.
3. On the day that *The Cave of Skulls* was recorded, 16-year-old David Jones played the first gig under his new stage name of David Bowie.
4. On the day *The Forest of Fear* was recorded, the President of South Vietnam was deposed in a military coup.
5. On the day that the abortive first attempt at *The Dead Planet* was recorded, a new island appeared off the coast of Iceland following a colossal volcanic eruption.
6. On the day that the successful remount of *The Dead Planet* was recorded, Christine Keeler was jailed for her part in the Profumo affair.

ANSWERS: It's Mrs Ollis on the Time-Space Visualiser. **The Six Faces of Delusion:** The horrible history is number 3. David Jones didn't become David Bowie until 17 September 1965 (the day that the first episode of *The Myth Makers* was recorded, as it happens). The other five facts are true.

NEXT ISSUE...



MIDNIGHT APPROACHES FOR THE DOCTOR...

THE FINAL HOUR

The Bumper Christmas

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